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PSALM AND HYMN TUNES OF ALL METRES, ANTHEMS, CHORUSES, MOTETTS, SENTENCES, CHANTS, AND SET PIECES, ORIGINAL AND SELECTED.

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A FAMILIAR INTRODUCTION TO THE ART OF SINGING, ON THE PESTALOZZIAN SYSTEM,
DESIGNED FOR THE AID OF THOSE WHO ARE ENTIRELY UNACQUAINTED WITH THE SCIENCE OF MUSIC,
THE WHOLE FORMING A COMPLETE MANUAL OF CHURCH MUSIC

CHOIRS, CONGREGATIONS, SINGING SCHOOLS, AND MUSICAL ASSOCIATIONS.

LEONARD MARSHALL.

DIRECTOR OF MORIO AS THE OWNERS STREET CHIMINAL MARKET

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Mus 490.1852.2

PRBFACE. The editors of the Harpsichord have not the arrogance to suppose that they have issued a work, superior to, or which will supersede all others; but believe, it will be found a rich acquisition to every choir, and that it contains some original and valuable features, not found in other collections, which are calculated to add to the beauty and solemnity of public worship.

The senior editor would say, that he has during his lessure time, for the last ten years, been composing and arranging Sacred Music, with the intention of ultimately bringing it before the public; and now, having completed his labors, has undertaken, at the solicitation of many musical friends throughout the country, to publish a book. The great body of the music contained in this work, is new to the American public. Those compositions which have been published heretofore, are such as, in the judgment of the editors, will be found useful.

Particular attention has been given in adapting music to the odd and peculiar metres, found in the various hymn books in common use, among the several religious

denominations; and in having more than the usual number of Anthems and set-pieces, fitted for general and particular occasions of divine worship; which, it is hoped, will prove a highly acceptable feature of the work.

There are, besides, a more than ordinary amount of original matter, several fine compositions by Dr. Wm. Russell, never before published in this country; also selections from Handel, Haydn, Neukomm, Rossini, Donizetti, and others, never before published as metrical times.

It will be observed that the Editors have, in such cases as they thought best, placed the notes for the Treble and Alto upon the same staff; thereby furnishing more music in the same space, than if each part occupied a separate staff; at the same time, (the page being of extra size,) they have avoided the practice, which has been extensively adopted by some authors, of placing the Tenor on the staff with the Bass. Experience having taught them that Tenor singers cannot sing notes so placed, as easily as Alto singers can those placed on a staff with the Treble, because the Tenor and Bass class are essentially different, while the Treble and Alto class are the same.

Great care has been taken, to have the parts properly distributed, to have the melodies flow in a natural and casy manner, and that the music should be well adapted to the words.

The editors thank those who have kindly contributed to their pages; and solicit for the book a careful and impartial examination, as to its intrinsic merits, and adaptation to the present wants of the community.

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DICTIONARY OF MUSICAL TERMS.

A. An Italian proposition signifying at, &c. Accellerande Accelerating. Adagio. Slow. Adagio Assai or Molto. Very slow and expressive. Adagio Cantabile e Sestenute. Very alow, singing and sustained. Ad libitum. At pleasure. Affectuace. Tender and affecting. Afretando. Hurrying the time. Aritato. With agitation. Alla. In the style of. Alla Breve. A species of common time 4-2. Alla Capella. In church style. Allegratio. Less quick than Allegra. Allegrassimo. Very quick. Allegro. Quick. Allegro Mederato. Moderately quick. Allegro non troppo: Quick, but not too quick, Allegro Vivace. Very quick.

Allegro Comodo. Conveniently quick. Allegro assai. Very quick. Allegro con Fuece. Quick and animated.
Allegro di Molto. Exceeding quick. Allegro Furioso. Rapid and vehement. Amoroso. Affectionately, tenderly. Andante. Gentle, distinct, and rather slow. Andante non Troppo. Slow, but not too alow. Andante Cantabile. In easy time and singing Andate con moto. In moderate time, and with Andentino, Somewhat quicker than Andante. Animato, or Con Anima. Animated. Inthem. A vocal composition, the words of which are taken from the Bible. Antiphone. Music song in alternate parts. A piacere. At pleasure. A poco pin lento. Somewhat slower A poco pix mosso. Quicker and with more emetion. Ardito. With ardor and spirit. Arietta. A little air or melody. Arieso. In a singing, air-like manner.
Arpeggie. Not together but in quick succes-Assai. Very, more or much. A tempe Return to the time previously observed.

A tempe giusto. In strict and exact time. drama. Baritons. Between the base and tenor. Bell-tone. A poculiarly musical clear, sweet tone, possessed only by superior soprano voices. Ben. Wall. Ben Mercate. In a pointed and well marked Bis. To be played or sung twice. Brillante. Brilliant. Brio. Fervor, warmth. ardor. Ordenes. Closing strain; also a fanciful, extemporaneous embellishment at the close of a song. Calando. Softer and slower. Cantabils. Graceful, singing style. Capriscio. An irregular and funciful composition. Choir. A company of singers; also that part of a church where the singers are placed. Cheral. A slow tune, mostly in notes of equal length. Chorister. A member of a choir of singers. Coda. An end or finish. Con Espressione. With expression. Con Grazia. With grace and elegance. Con Spirito. With animation, spirited. Crescende. To increase the sound. Da Capo. Begin the strain again, or from the sign. Decrescendo. To diminish the sound. Delicate. Delicately. Depozione. Devotion. Divete. Dovotional. Dolcs. Sweetly. Doloroso. Mournful. Duetto. For two instruments or voices. Espressivo. Expressively. Fine. The end. Flebile. 'Tenderly, mournfully. Forts, or f. Loud. Fortissimo, or ff. Very loud. Forwardo, fz or >. With sudden force. Fugue. A composition which repeats, or sustains in its several parts throughout the subject with which it commences, and which is always led off by some one of

Gizzto. In just and steady time. Grave. Very slow and solenm. Graziose. Smoothly and gracefully. Impetuoso. With impetuosity. Lockrimose, Pathetic. Lamentevole. Slow and plaintive. Larghetto. Not so slow as Largo Large. Slow and solemn. Legato. Close, gliding, connected style. Lentande. Gradually slower and soder. Lento. Slow. Loco. As written. Maestoso. With dignity, majesty. Massero di Capella. Chapel Master, or conductor of church music. Mencando. Growing faint and feeble. Manual. The key board. Marcato. Strong and marked style. Mass. A musical composition—the morning. service of the Catholic church-which has the following divisions: Kyrie eleison, Gleria in execlsis, Credo, Sanctus, and Agnus Dei. Messa di Voce. Maderate swell, &co. Mezzo. Half. Moderato. In moderate time. Morendo. Gradually dying away. Motett. A piece of sacred music in several parts. Non. Not. Obligato. Applied to a continuous and indispensible accompaniment. Orohostra. 'A company or band of instrumental performers. Ordinario. As usual. Pastorale. A graceful and easy movement in 6-8 time. Perdendosi. Gradual diminishing of time, and decrease of sound. Piano, or p. Soft Pianissimo, or pp. Very soft. Pistoso. In a religious style. Piu. More. Poce. A little. Poco a Poco. By degrees, gradually. Pomposo. In a grand and imposing style. Portumento. The manner of sustaining and conducting the voice. Gliding from one note to another. Presto. Quick.

Prestissime. Very quick. Primo. First. Quartetto. For four instruments or voices. Ouasi. As if. Rallentando. Slower and softer by degrees. Recitando. An expression in vocal music, implying a speaking manner of perform-Recitative. Musical declamation. Ritardando. Slackening the time. Rondo. A piece ending with the first strain Round. A species of Fugue or Catch, whose parts follow each other, and yet at the same time are performed together; it is called a round, from the revolving manner of its performance. Scherzando. În playful style. Semplice. With simplicity. Sempre. Always. Senza. Without. Sforzando. With strong force or emphasis. Siciliano. A movement of a light and gracefol character. Smorzando. A gradual diministion of tone or softer and softer. Soane. Soft, sweet. Solmingtian. The singing of the tones of the scale with the syllables, Do, Re, &c. Solo. For one instrument or voice. Sostenuto. To sustain the sound Sotto Voce. With subdued voice. Spiritoco. With animation. Staccato. Short, detached and distinct. Stentato. In a lingering manner, with delay. Strain. That portion of a vocal of instrumental composition which is comprised in one of its movements. The limits of a strain are frequently marked by double Tacet. Be silent. Tasto Solo. Without chords. Tempe. Time. Tempe Giusto. In exact time. Tenuto. Hold on. Tremolo. Trembling. Trio. For three instruments or voices. Tutti. All the instruments or voices. Vigoroso. In a bold and energetic style. Vivere. Quick and cheerful. Volti Subito. Turn over quickly.

CHAPTER L

THE THREE DEPARTMENTS.

1. The elementary principles of Music have three principal divisions or departments, viz. RHYTHM, MELODY, and DYNAMICS.

2. These three divisions are founded on the following distinctions: 1st. They may be LONG or SHORT. 2d. They may be HIGH OF LOW. 3d. They may be sort or LOW.

Hence arise the three principal divisions of elementary science. As sounds may be long or short, there must be rhythm or measure, to regulate their length. Everything relating to what we call Time in square, belongs to may now have the sounds may be high or love, hence comes maken, to direct how high, and how low the sounds shall be, and what shall be the relations of the different sounds. As sounds also may be soft or loved, there is DYNAMICS, or expression, which regulates the flower of the sound, and musical expression in general.

3. RHYTHE treats of the length of sounds. MELODY of the pitch (height or low-

QUESTIONS.

How many principal divisions have the elementary principles of music? What are they? Of what distinctions are musical sounds capable? What is the name of that division which treats of the length of sounds? Of that which treats of the power of sounds?

PART I. RHYTHM.

CHAPTER II.

DIVISIONS OF TIME.

- 4. Some sounds are long, and some are short. In order to have regular singing, therefore, there must be some way provided to measure and direct the length of sounds.
- 5. The time which is occupied by the performance of a piece of music, is divided

Suppose the following line to represent this length of time.

We divide it into measures, thus!

7. All music is written on five parallel lines, drawn close to each other, thus:

8. These five lines are called the Staff.

Open the Singing Book at any piece of music—you will find the page covered with the five lines, or Staff; and all the music you will see is written on the Staff. It cannot be written without it. We shall explain the Staff more fully when we come to speak of Melody.

9. Measures are marked out on the Staff by means of Bars, as follows:

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These nine perpendicular marks are called Bars, and the eight portions into which the Staff is divided by the insertion of the Bars, are called Measures. Thus observe, there is a very great difference between a Bar and a Measure.

10. Parts of measures are not divided by bars, but they are the equal and natural parts of whole measures.

QUESTIONS.

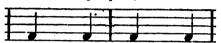
Is it necessary some way should be provided to measure and direct the length of sounds? How is time divided? Are measures divided? Into what? What is all music written on? What are these five lines called? How are measures marked on the staff? How is a bar made? What is the difference between a bar and a measure? Are parts of measures divided by bars? How are they distinguished?

CHAPTER IL.

VAMETIES OF MEASURE, BRATING TIME; AND ACCENT.

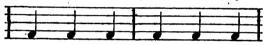
11 There are four different ways in which measures are divided into parts, and this gives rise to four different kinds of measures.

12. A measure divided into two equal parts, is called Double Measure.



Each note represents a part of a measure.

18. A measure divided into three equal parts, is called Triple Measure, thus:



14. A measure divided into four equal parts, is called Quadruple Measure, thus:



15. A measure divided into six equal parts, is called Sextuple Measure, thus:



16. In order to render assistance to the pupil, he is required to mark the parts of the measure by a motion of the hand, called beating time.

The motion of the hand is designed to assist the mental computation of the time, and it unfrestionably is a great assistance to the beginner. The practice is of the utmost importance, and the school should be very familiar with the exercise.

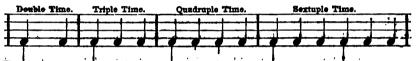
17. Double Time his two motions, of beats, viz. downward, upward. Triple in three beats: downward, hither, upward. Quadruple time has four heats: downward, hither, upward. Sextuple time has six heats: downward, downward, hither, upward, upward.

This must be fully explained by the teacher. The motion will be learned from his example much bester than from any description on paper.

18. It is natural to sing certain parts of the measure with more power than the rest. This is called ACCENT.

19. In double measure, the first part, or downward beat, is accented. In triple measure, the first part is accented, and the other two are not. In quadruple measure, the first and third parts are accented, the first part the most feroibly; the second and fourth parts are unaccented, the fourth part being sung lighter than the second In sextuple measure, the first and fourth parts are accented, the other parts are not





The marks beneath show the relative accent of the notes.

"The pupils should now be required to sing all the above examples to the syllable La, beat ing time, and giving the attention to account.

QUESTIONS.

In how many ways are measures divided? How many kinds of measures are there? What is a measure of two equal parts called? Of three equal parts? Of four? Of six? What is beating time designed for? Is the practice important to beginners? How many motions has double time? How are they made?—(The teacher must tak the same questions in regard to each variety of time.) What is accent? How is double measure accented? Triple? &c.

CHAPTER IV.

NOTES, AND THEIR PROPORTIONS.

In first impressing the principles of time upon the school, it will accelerate the object of the teacher, by practising the pupils in counting tegather aloud, in a mainer answering to all the varieties of measure. Thus: one, two, one, two, for double measure. One, two, three, one, two, three, for triple measure; and so through all the varieties. To count, is much easier for beginners, than to sing with the voice; and can be done without that mental embarrassment that a first effort to sing produces. The first principles of time are impressed just as well in this manner, as by singing. Let the counting be accompanied always with beating time.

The tember should require the pupils to actually make the metions of the hand, in every rhythmet exercise.

THE BLOKENTS OF VOCAL MUSIC.

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20. After having practised in this manner until the school can count and best time readily, the teacher will proceed to give a full sound from his own voice, thus:
using the syllable LA Practise the scholars on this, until they sound it with confidence.
21. Notes are the representatives of sounds. Sound the above tone four times,
giving equal time to each, thus, You have now sung one measure of quadruple time.
22. The above notes are called QUARTER NOTES, because they are each a quarter the length of the longest note used in common music. They were formerly called CROTCHETS.
23. The longest note is called a whole note, and is made thus, It is as long as four quarters. It was formerly called a semiserve.
Anciently there was a note twice as long as this, called a Breve, from which came semi-breve or half-breve.
24. The half note is formed like a whole note, with a stem added, thus, Formerly called a minum.
.5. The quarter note, as we have shown above, is formed thus, like the half note, only the head is black.
26. The eighth is formed thus, Formerly called a QUAVER.
27. The sixteenth, thus, Formerly called a SEMIQUAVER.
28. Thirty-seconds are sometimes used, and made thus, There might,
if necessary, be sixty-fourths, thus, The two latter are seldom used in vocal music.
Observe, it makes no difference as to the character of the note, whether the stem of the note is turned up or down. If the head of the note is on or above the third line of the staff, the stem
is turned downward; if below the third line, it is turned upward

29. The teacher may write lessens on the board, for the scholars to sing, keeping them as yet, all on the same degree or letter, in all cases beating the time, and telling them to remember the counting. These lessens should be so flammed, as to show the relative value of all the notes up to sixteenths.

30. The following table shows at one view the proportion the different notes bear to each other.

One whole note,

Two half notes,

or

Four quarters,

Sixteen 16ths,

This shows the exact proportion that these notes bear to each other, and in all kinds of music this proportion is invariably observed. In some pieces of music the long and short notes are mingled together very promiscuously; but the performance proceeds with great regularity, because the proportion of the notes is rigidly observed.

QUESTIONS.

What are notes? What is the longest note called? What is its form? What was it formerly called? What is the form of the half note? What was it formerly called? What is the form of the quarter? Of the eighth? Of the sixteenth? What were they each formerly called? Are there other notes besides these? Does it make any difference which way the stem of the note is turned? One whole note is equal to how many halves? To how many quarters? Here let the teacher ask questions in regard to the proportion of all the notes, extending the inquiries as far as he thinks manifel.

CHAPTER V

DIFFERENT: KINDS OF MEASURE, AND THE MARKE BY WRIGH THEY ARE DESIGNATED.

31. Each note has a numeral as its sign; thus, the figure 1 is the sign of the whole note; 2 of the half note; 4 of the quarter; 8 of the eighth, eac.

32. The different kinds of time are marked by two figures at the beginning of the tune, thus, 2. The upper figure shows the number of parts in a measure, the lower figure shows what kind of a note fills each part. Put this rule into practice.

33. Here are two measures:

them? In order to ascertain,
many parts are there in a measure? Four. The
upper figure then is 4. What kind of a note fills each part of the measure? A

quarter note. The mark then is 4, or four quarters.

34. Here are two measures:

How shall we mark them? Let week How there in a measure? Four.

The upper figure then is 4. What kind of a note fills each part of the measure? A half note.

The mark is then $\frac{4}{5}$, or four halves.

35. How will you mark this measure? How this? How this?

Ans., 3. How this? Ans., 3. How this?

QUESTIONS.

There are different kinds of measure—has each kind a distinct mark? Has each note a numeral as its sign? What figure is the sign of the whole note? What of the half note? What of the quarter? What of the eighth? At what part of the tune are these two figures placed? What does the upper figure-shew? What the lower? What is the mark of a measure having two quarter notes? What the mark of one having two halves? Of one having three quarters? Of one having three allves? Of one having six eighths? Of one having six eighths?

CHAPTER VI.

THE FOUR KINDS OF MEASURE FURTHER ILLUSTRATED.

36. We have described the four kinds of measure to be as follows: Double Measure, Triple Measure, Quadruple Measure, and Sensuple Measure. There are different varieties of each of these kinds of measure.

37. Double Measure is when the upper figure of the sign is 2. Now it may be 3 or 2. Triple Measure is when the upper figure is 3, and may be 3, 2 or 3.

Quadruple Measure is when the upper figure is 4, and may be 5 or 1. Sextuple Measure is when the upper figure is 6, and may be 5 or 5.



88. Different kinds of notes may occur in each variety of measure. In measure marked 3 we are not restricted to the use of halves, nor in 3 to quarters, nor in 3 to eighths. All that strict rule requires is, that the due amount of notes pointed out by the sign, either of the same notes or others of a different relation, shall be contained in each measure.

DIFFERENT KINDS OF NOTES APPLIED TO DIFFERENT KINDS OF TIME, AND DIFFERENT KINDS OF NOTES IN THE SAME MEASURE

The pupils should be required to beaf-time and sing the following, and other similar fessons from the black board, to the syllable La, taking a convenient pitch, (say E, first line G clef.)

Double Measure, first variety.

Double Measure, second pariety.

Double Measure, different kinds of notes in the same measure.

Double Measure, different kinds of notes in the same measure.

Triple Measure, second variety.

Triple Measure, third variety.

Triple Measure, different kinds of notes in the same measure.

Triple Measure, different kinds of notes in the same measure.

Triple Measure, different kinds of notes in the same measure.

Quadruple Measure, first variety.

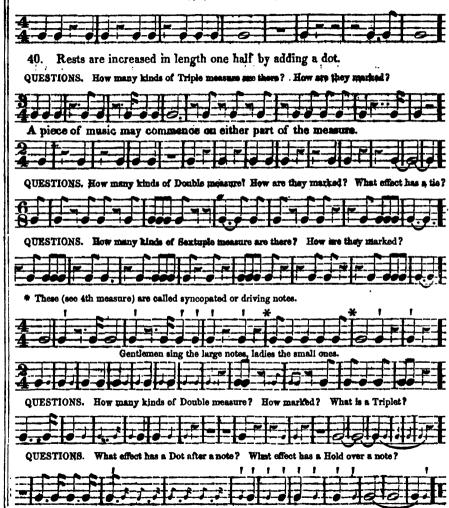
Quadruple Measure, second variety.

Quadruple Measure, different kinds of notes in the same measure.

Quadruple Measure, different kinds of notes in the same measure.

Sextuple Measure, first variety.

SEXTUPLE MEASURE. SECOND VARIETY. 39. Notes are increased in length one half by adding a dot; e. g., a half note is equal to two quarter notes, but a dotted half note is equal to three quarter notes. Notes are increased in length three quarters by edding two dots. Two notes on the same degree, connected by a tip are performed as one. Notes marked staccato [, , , ,] must be short and disconnected. Three notes to be performed in the time of two, are called triplets. 100 0 0 000 000 0 0 0 000 0 000 0 000 Notes marked with a hold [•] are to be prolonged. When a hold is between two notes, there must be a space of silence. show that a passage is to be repeated.



EXERCISES WITH RESTS, AS EXPLANMED ON THE 10TH PAGE.

CHAPTER VII.

OF RESTS.

- 41. Rests are marks of silence. Sometimes there are places in a tune in which the music stops. This is denoted by rests. Whenever the note is absent, the rest stands in its place; and the performer is silent during precisely the same time that he would be singing, if the note were there.
- 42 As notes are the representatives of sound, so rests are the representatives of silence. There are rests corresponding to each note. The rest corresponding to the whole note, is an oblong mark under the third line, thus, _____ The rest answering to the half note, is the same mark placed above the third line. ____ The quarter rest is made thus, ____ The eighth rest thus, ____ The sixteenth rest thus, _____ The sixteenth

EXAMPLE OF NOTES AND THEIR CORRESPONDING RESTS.

Wholer	Balves.		Quarters.			Bighths.						Sixtoenths.									
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43. The time should always be beat just as much for the rests as for the notes. Great care must be taken to give the rest its true and proper time.

The teacher may use the Black Board to great advantage, in writing lessons to practise his scholars on the rests. He should write lessons in all the different notes and rests, mingling notes and rests in every form.

QUESTIONS.

What are rests? What stands in the place of a note when it is absent? How long is the nerformer silent when a rest occurs? Are there rests corresponding to each note? How is the '-note rest made? How the half-note rest? How the quarter? How the eighth? How teenth? Should the time be beat for the rests as well as for the notes?

PART II. MELODY.

CHAPTER VIII.

EXPLANATION OF THE SCALE AND STAFF.

44. Melody regulates the height or lowness of the tone; and embraces those great, yet simple laws of musical science, by which tones of a different pitch are made to bear a relation to each other.

45. At the foundation of melody lies a succession of eight sounds, called the SCALE. It makes no difference at what pitch the first note is given; that note with the seven

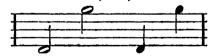
notes above it in regular progression, are the scale.

46. The degrees of the scale are numbered 1, 2, 3, 4, 5, 6, 7, 8. The rule of the tones in the scale is as follows: from 1 to 2 is a whole tone. From 2 to 3 is a whole tone. From 8 to 4 is a half tone. From 4 to 6, from 5 to 6, and from 6 to 7 are whole tones: but from 7 to 8 is a half tone.

47. It has been already stated, that all music is written on the staff, or the five lines, and could not be written without it. The notes are written on the lines, and in the spaces between the lines. The lines and spaces are counted from the bottom to the ton.



48. When the five lines and the four spaces are not sufficient, the space above the fifth line and below the first line is used, thus,



And when these are not sufficient, small lines, called leger lines, are used above and below the five lines, thus,



In this way the compass of the staff can be extended at pleasure. Leger lines are counted from the original staff, that is, we count upward 1, 2, 3, and dewnward 1, 3, 3, as seen above.

49. Different stayes are sometimes tied together by a Brace at the beginning of a piece of music, to show how many parts move at the same time.

50. We will now write the scale on the staff. (See section 46.)



- 51. The distance from one tone to another is called an Interval.
- 52. There are intervals of tones and semitones. A half-tone is called a semitone. A whole tone contains two semitones.
- 53. The scale is composed of twelve semitones. Now how are these apportioned to the different degrees of the scale? From 1 to 2, two semitones, or a whole tone. From 2 to 3, two semitones, or a whole tone. From 3 to 4, one semitone only. From 4 to 5, from 5 to 6, and from 6 to 7, are each two semitones; but from 7 to 8 is only half a tone. Thus we have 2 2 1 2 2 2 1, making the twelve semitones of the scale.

QUESTIONS.

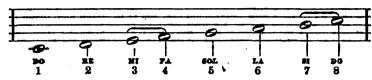
What does melody regulate? What great musical laws does it embrace? What lies at the foundation of melody? Does it make any difference at what pitch the first note of the scale is placed? What then makes the scale? How are the degrees of the scale numbered? What is the rule of the tones? What is the staff? Has it spaces and lines? Are notes placed on spaces swell as lines? How are the lines and spaces counted? May the spaces below the first and above the fifth lines be used? When these are not sufficient, what are added? How are they counted? What is the use of the brace? What is the distance from one note to another called? Are there intervals both of tones and half tones?

CHAPTER IX.

SINGING THE SCALE.

54. It is of the utmost importance now, that the scholars should learn to sing the scale faithfully. Let the teacher give this sound, and call on the scholars to imitate him. He must have patience, and practise them until they do imitate him. Having got his principal tone, or key note, he may go on to sing the scale, and be sure to establish in the minds of the scholars the regular succession of tones and semitones which make the scale.

55. The better to assist the learner in this, certain syllables are employed, viz. 1 2 3 4 5 6 7 8
Do, Re. Mi. Fa. Sol. La. Si. Do.



Sing the scale faithfully ascending.

56. Then sing the scale descending.



57. The effect of these notes to the ear depends altogether upon the position of the semitones. This will be perceived by singing eight notes in any other order.



QUESTIONS

Is it important to learn to sing the scale faithfully? What is or the greatest importance is learning to sing the scale? What syllables are employed in singing the scale?

CHAPTER X.

OF THE CLEFS.

58. A Clef is a character employed to determine the manner of affixing the leters upon the staff.

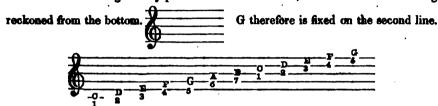
59. The first seven letters of the alphabet are affixed upon the staff, by the cler, as the names of the sounds: A, B, C, D, E, F, G. These are the only letters ever employed, but these may be repeated, one set above the other, A following G, as much as is necessary.

60. If we take the staff without the clef, thus, no degree of the staff is known by the name of any letter; but if we affix a clef, the letters then become all established upon the staff.

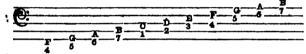
THE ELEMBETS OF YOGAL MUSICI

61. There are two cless now in common use, the G or treble cless, made thus, and the F or base cless, made thus. The G cless stands in the place of the letter G; and wherever that cless is _____ placed, there G is determined to be.

62. The G elef is generally placed on the second line, the lines of the staff being

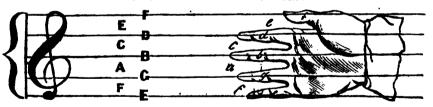


Such is the position of the letters when the G clef is used. Look next at the F clef. 63. The F clef is placed on the fourth line, and F therefore is fixed on that line.



· 64. The letters of the staff, according to the F and G clefs, may also be represented by the hands, as seen in the following cut.

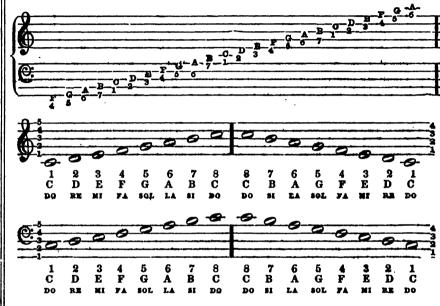




BASE OR F CLEF.--LEFT HAND.



65. Thus it will be seen, that the letters are arranged so that the base goes up and joins on to the treble, the C on the leger line above in the base being precisely the same tone as C the leger line below in the treble. The fellowing shows how the two cless units on the staff.



QUESTIONS.

What is the clef employed for? Which seven letters of the alphabet are used as the names of musical sounds? If we take the staff without the clef, are the letters then affixed upon it? Is it not then by the power of he clef alone, that the letters are stablished on the staff? Howmany clefs are there in common use? What are they called? Where is the G clef usually placed? Which is the treble clef? Is the letter C, first

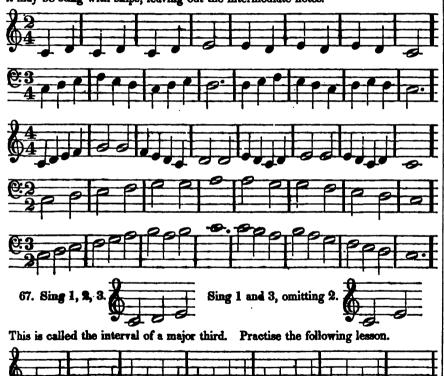
leger line below,	with the treble	clef,		the same soun	d with	C, first	leger line	above
	-6-	•	-0 :			•	•	

with the base clef?

CHAPTER XI.

FURTHER LESSONS ON THE SCALE.

66. We have as yet only sung the scale regularly, ascending or descending. But it may be sung with skips, leaving out the intermediate notes.



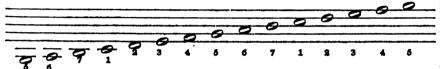








74. We have as yet shown you the scale within the limits of an octave, or eight notes only. But these may be extended, or rather, other similar scales may be added above the original scale or below it. In this case 8 becomes 1 of a new scale above, and 1 becomes 8 of a new scale below.



Exercises on the extension of the Scale.

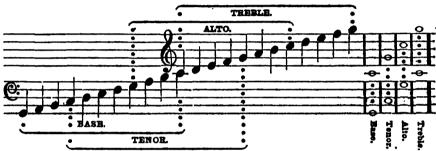


May the scale be sung with skips? What is meant by skips? Strike out 2 between 1 and 3, and what interval remains? What is the interval from 1 to 5? From 1 to 8? From 1 to 7? From 1 to 4? From 1 to 6? From 1 to 2? May the scale be extended? What is meant by the extension of the scale?

CHAPTER XII.

HOW HUMAN VOICES ARE CLASSED.

75, Human voices may naturally be divided into four classes, viz. 1st, Base voices, or the lower voices of men. 2d, Tenor voices, or higher voices of men. 3d, Alto voices, (or Counter Tenor) the lower voices of females, and the voices of boys; and 4th, Treble, or the higher voices of females. The air, or principal part of the tune, is always designed for Treble voices. The following example will show the distinctions in the voices.



76. In classing his pupils, the teacher will be governed by the rules here laid down. The large majority of men have base voices. If a man can sound this note

and sound it clear, and prolong it some time, without straining to keep his voice up to it, his is unquestionably a good tenor voice. The Alto, or second treble, is an important part. It must be assigned to those females who sing low notes full and clear, without huskiness.

77. The base is written on the F clef, but the other three parts are written with the G clef.

It is a misfortune that we have to use the treble clef for all the parts except the base. The old tenor clef, for what reason we know not, has gone out of use. When the treble clef is used in the part designed to be sung by male voices, the tenes are an octave lower, than if the same were designed to be sung by female voices. The leading melody or air, should always be sung by female voices, as they predominate. When a part is arranged as a second treble, if sung by male voices, it should be sung as if written an octave higher. Sometimes it is written an octave above and called counter; in which case, if it is sung by female voices, it should be sung as if written an octave lower. And let it be understood once for all, that when the G clef is used in the part designed for tenor veices, the notes are an octave below what they would be, if designed for trable voices.

THE BLEMBNIS OF VOCAL MUSIC.

78. Let us take a succession of sounds, from G, first line F clef, to G third leger

above, same clef, and see how they will appear when written in three parts.



Thus it will be seen, that, when the G clef is used for the tenor, the notes are an octave lower than if it is used for the treble. In the above example, the notes in the base and apper parts are precisely the same sounds. In the judgment of the writer, the tenor should have a distinct clef of itself, in order to prevent this twofold use of the G clef.

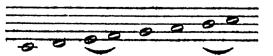
QUESTIONS.

. Into how many classes are human voices divided? Describe the four classes. Which sing the air or principal part? What is the extent of the base voice? Of the tenor? Of the alto? Of the treble? Is the alto or second treble an important part? What clef is used with the base? What clef with the other parts? Are the notes in the treble and tenor, although apparently the same sounds, precisely so? What is the difference? Is it not then to be regretted, that there is no distinct tenor clef?

CHAPTER XIII.

DISTINCTIONS BETWEEN THE DIATONIC AND CHROMATIC SCALES.

79. The Scale, as we have described it in the foregoing lessons, is the Diatonic Scale, a word of Greek origin, denoting that the scale is composed principally of whole tones. Run the scale upward.



From C to D is a whole tone. From D to E is a whole tone; but from E to F is a half tone or semitone. From F to G, from G to A, and from A to B are whole tones, but from B to C is a half tone. Thus the scale is composed mostly of whole tones, and is therefore called Diatonic. But another kind of scale may be formed, as you will see.

80. Any two notes which are a full tone distant from each other, may have an intermediate half tone. When all the half tones are inserted between the full tones, a scale is formed of semitones only, and called the Chromatic Scale.

The Chromatic Scale takes its name from the Greek word chroma, or color, because the interspersed semitones give an ornamental effect to the diatonic or simple melody. Malcolm gives the chromatic scale a more significant name, viz. semitonic scale. On the organ or piano, the diatonic scale may be played on the white keys alone, but the chromatic cannot be played without the intermixture of the black keys.

81. In the chromatic scale ascending, the semitones are produced by the use of the sharp. It is made thus, #. It raises the note before which it is placed, a half tone. In the scale descending, the semitones are produced by the use of flats. A flat depresses the note before which it is placed, a half tone. It is made thus, b.

The chromatic scale ascending, is formed by the use of sharps.

1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8

DO DI RE RI MI FA FI SOL SI LA LI SI DO C C# D D# E E F# G G# A A# B C

The chromatic scale descending is formed by the use of flats.

8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1

DO SI SE LA LE SOL SE FA MI ME RE RE DO C B Bb A Ab G Gb F E Eb D Db C

In singing the sharped sounds, the vowels of the syllables are changed to long e, thus, Dobecome Di, (pronounced des); Re becomes Ri (pronounced res); Fa becomes Fi, (pronounced fee); Sol becomes Si, (pronounced see); La becomes Li, (pronounced les).

In singing the flatted sounds, the vowels are changed to the long sound of a, (as in fate, hate, &c.) thus, Do becomes De, (pronounced day); Si becomes Se, (pronounced say); La becomes Le, (pronounced lay); Sol becomes Se, pronounced say); Fa becomes Fe, (pronounced fay); Mi becomes Me, (pronounced may); Re becomes Re, (pronounced ray).

The guide to any sharped sound is the first sound above. The guide to any flatted sound is the first sound below.

Practical exercises on the chromatic scale



- 82. A note with a sharp before it, is said to be sharped; thus we speak of F sharp, C sharp, &c. So a note with a flat before it, is said to be flatted; thus we speak of B flat, E flat, &c. If a note is sharped or flatted, it must always be called so. Your must never say F when it is F sharp, nor B when it is B flat; and so of any other letter.
- 83. The natural, made thus, 47, takes away the effect of the flat or sharp, by restoring the note to its natural sound.
- 84. As the school may now begin to sing, the teacher will select easy tunes in the key of C, and then in the key of G or F, increasing gradually in the number of flats and sharps at the signature. The parts at first should be practised separately, then two together, then three, and at last the whole

GUESTIONS

Why is the word diatonic applied to the scale? Is the diatonic scale composed entirely of whole tones, or only principally so? What does the chromatic scale take its name from? Is it composed entirely of half tones? What other name, more agnificant, is sometimes given to the chromatic scale? What character is used in the chromatic scale ascending? What character in demending? What effect has a starp? What effect has a first? What syllable do we sing to sharp 1? Sharp 3? Sharp 5? Sharp 6? What syllable do we sing to flat 7? Flat 6? Flat 3? Flat 2? What is the guide to any sharped sound? To any flatted sound? Must we always say, a letter is sharped or flatted, when we speak of it? What effect has a natural?

CHAPTER XIV.

TRANSPOSITION OF THE SCALE.

85. In all our examples we have taken C as the starting point of the major scale. But we may take any other letter as the first or fundamental note; only we must be careful to preserve the semitones between the third and fourth, and also the seventh and eighth. Removing the scale from C to some other letter, is called jts transposition.

The scale is nothing more nor less than a succession of sounds in the following order: From the first to the second a full tone; from the second to the third a full tone; from the stird to the fourth a semitone; from the fourth to the fifth, from the fifth to the sixth, and from the sixth to the seventh a full tone each; from the seventh to the eighth a half tone. Such is the scale. By preserving this order of the tones and semitones, its first note may be set on any letter.

86. The lowest note of the scale is the key note. If the scale rests on C, the tune is said to be in the key of C; if on any other letter, the key takes its name from that letter.

QUESTIONS.

May any other letter besides C be taken as one of the scale? What must we be specially careful to do, if we take any other letter as the first note of the scale? What is the transposition of the scale? Can you give a description of the scale, and show what is the order of the tenes and semitones of which it is composed? Which note in the scale is the key more? Does the key take its name from the letter on which the lowest note of the scale is placed?

CHAPTER XV.

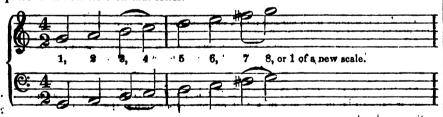
TRANSPOSITION BY SHARPS.

87. In transposing the scale with the use of sharps, it is usual to change it to a fifth above or a fourth below, which is the same thing. Whether you ascend five notes, or descend four, you must come to the same letter. See the following illustration.



FIRST TRANSPOSITION. KEY OF G.

88. Let us put the scale in the key of G; that is, let us begin it on G; let us place its lowest note on that letter.



89. Here F is sharped. For what reason? Let us see if we can ascertain. Remember that the order of the tones and semitones must be preserved, as before described. Now we begin with G.

From G to A is a whole tone. There should, be a whole tone between 1 and 2, and therefore A needs no alteration.

From A to B is a whole tone. There should be a whole tone between 2 and 3, and therefore B needs no alteration.

prefere C needs no alteration.

From C to D is a whole tone. There should be a whole tone between 4 and 5. and therefore D needs no alteration. From D to E is a whole tone. There should be a whole tone between 5 and 6.

and therefore E needs no alteration. From E to F is a half tone. But there should be a whole tone between 6 and 7. and F therefore must be raised a half tone, which is done by placing a sharp before it. From E to F# is a whole tone, and thus, we have gained the proper interval

between 6 and 7. From F to G is a half tone. There should be a half tone between 7 and 8, and this furnishes an additional reason why F should be sharped.

90. We have seen, that, in placing the scale on G, a sharp is necessary before F. To avoid the necessity of placing a sharp before F in every instance in which it occurs in the tune, it is placed at the beginning of the tune once for all, on that letter, and affects every F in the tune. It is then called the Signature of the kev. Every tune has a signature. If neither flat or sharp occur, at the beginning, the signature is natural, and the key is C; that is to say, the scale rests on C. If there be one sharp, the key is G.

91. When the scale is transposed, the order of the syllables, do, re, mi, fa, sol. la, si, do, is transposed with it. The numerals are also transposed in the same manner. But the seven letters, A, B, C, D, E, F, G, are not transposed by the transposition of the scale; they can only be transposed by the transposition of the clef. The clef may be transposed, but in modern music it is seldom or never done.

SECOND TRANSPOSITION. KEY OF D.

92. The second transposition by sharps is to the key of D. See the illustration in section 87. It is produced by the addition of a second sharp to the signature.



Here let the teacher go through a similar course of examination of the lerder of the tones and semitones, as is given in section 89, and call on the scholars to mark the signature of the key of D. It will be two sharps. Where shall the additional sharp be placed?

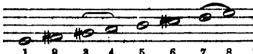
THE TRANSPOSITION. KEY OF A.

From B to C is a half tone. There should be a half tone between 3 and 4, and 93. The third transposition by sharps is to the key of A. See the illustration in section 87. It is produced by the addition of a third sharp to the signature.

2 1000 10

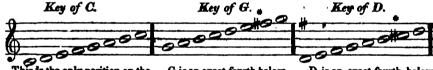
Go through a singilar examination to that in section 89, and require the scholars to mark the signature, being careful to make them give the reasons why the signature is changed. It will be three sharps Where should the additional sharp be placed?

FOURTH TRANSPOSITION. KEY OF E.

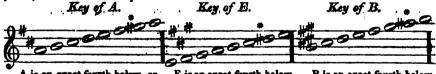


Go through the examination again. The signature is four sharps. Where should the additional sharp be placed?

95. These four transpositions by sharps are all that are commonly used; still others may occur. The scale may be placed on B, in which case five sharps is the signature; it may be placed on F#, in which case six sharps; it may be placed on C#, in which case seven sharps. See the illustration in section 87, and that which follows.



This is the only position on the G. is an exact fearth below, D is an exact fourth below. staff, in which the scale can be or fifth above C. or fifth above G. placed, without flats or sharps.



E is an exact fourth below, A is an exact fourth below, or B is an exact fourth below. or fifth above A. or fifth above E.

fifth above D. Key of Fig. Key of C#. 00000H0C

F# is an exact fourth below, or fifth above B. C# is an exact fourth below, or fifth above F# The accidental sharp over which the asterisk is placed, is the transposing sharp in each case.

And the transpositions may even be carried still further. The scale may be placed on Giff by making F double sharp, and so to Dis, Ais, Eis, Bis, Fish, Chill. Thus all the letters are double sharped. The proper character for a double sharp, is a orgas, thus X. But these are almost utterly technical distinctions, as they are very seldom, if ever used.

PRACTICAL EXERCISES IN ALL THE KEYS IN COMMON USE.







QUESTIONS.

In transposing by sharps, to what degree above or below is it usual to change? Does falling a fourth bring you to the same letter you would come to if you rose a fifth? Can you make this appear by drawing an illustration? On what letter does the first transposition fix the scale? What letter must be sharped in the key of G? Why must F be sharped in this key? When a piece of music is in the key of G, do we place a sharp before F in every instance, or de we place it once for all on F at the beginning of the piece? What are the sharps and fishs called when placed at the beginning? What is the signature said to be when neither flat nor sharp is placed at the beginning of the piece? Does the transposition of the scale change the position of the syllables do, re, mi, dec.? Are the numerals also transposed? Are the letters of the staff transposed? How only can they be transposed? Is the clef often transposed? On what letter does the second transposition fix the scale? What is the signature of the key of D? On what letter is the second sharp placed? On what letter does the third transposition fix the scale? What is the signature of the key of D? On what letter does the fourth transposition fix the scale? What is the signature of the key of E? On what letter is the fourth sharp placed? Are these four all the transpositions by sharps that are commonly used? But is it possible that others may occur?

CHAPTER XVI.

TRANSPOSITION BY FLATS.

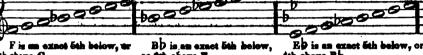
96. In the transposition of the scale by flats, the scale is changed either to a fourth above, or a fifth below, which are the same thing. Whether we ascend a fourth, or descend a fifth, we come to the same letter, as the following illustration will show. It shows also the regular manner of transposing by flats.



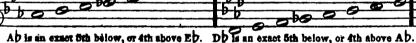
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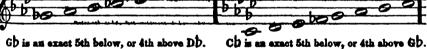
97. The object of adding flats is precisely the sums as that of adding sharps; it | is to preserve the regular order of the tones and semitones, as already described in section 85. Seems of the original key is flatted, and becomes four of the new key, which is a fifth below.

98. C is the original key. What is an exact fifth below C1 It is F. F then is the first transposition. The seventh of C, which is B, must be flatted, and it becomes the fourth of the new key F. In all cases, the new transposition is made by flatting the seventh, which becomes the fourth of each new key.



ED is an exact oth below. or 4th above C. or 4th above F. 4th above Bh.





*The accidental flat over which the asterick is placed, is the transposing flat in each case.

RECAPITULATION, BOTH IN SHARPS AND PLATS.

99. If there be neither flat nor sharp, the

key is C. One sharp, key is G. One flat. Two flats, key is Bb. Two sharps, key is D.

Three fluts, key is Eb. Three sharps, key is A. Four sharps, key is E. Four flats, key is Ab.

And (though seldom used) And (though seldom used) Five sharps, key is B. Five flats. key is Db. Six sharps, key is F# Six flats. kev is Gb. Seven sharps, key is C Seven flats, key is Cb.

The still further technical transposition by the use of double flats may be produced, as we towed they could, by sharps, in section 95.





To what interval above or below is the scale changed by the transposition by flats? Would rising a fourth or falling a fifth bring you to the same letter? Can you give a few instances, as an illustration of this? What is the object of adding the flat in the transposition? What interval of the original key is flatted to form the new key? What does this flat seventh become in the new key? What is an exact fifth below C? Below F? Below Bb? Below Eb? Below Ab? Below Db?

If there be neither flat nor sharp at the signature, where is the key? If there be one flat, where is the key? Continue the questions up to seven sharps. If there be one flat, where is the key?

CHAPTER XVII.

OF MODULATION.

We have fully explained the transpositions of the scale, and shown what signature is to be placed at the beginning of the piece, for each key.

100. But when the scale is transposed, or in other words, when the key is changed, the course of a piece of music, this change is called MODULATION. It very frently happens.

R. A. O. O. STEM SHE CHANTE DE

ulation into more remote keys frequently happens.

102. When modulation occurs, we have shown that it is the temperary transposition of the scale in the course of the piece. The flats and sharps that indicate the

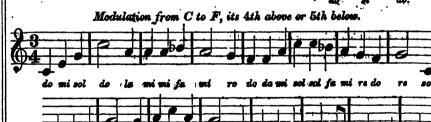
tion of the scale in the course of the piece. The flats and sharps that indicate the new keys, are placed in each measure as they are needed; and they are then called accidentals. An accidental has power over all the notes on the same letter which

101. The usual medulation is either into a fifth above or a fifth below; but mod-

succeed it in the measures where it occurs.

103. In modulating into the fifth above, the fourth of the original key is sharped, and becomes the seventh of the new key. In modulating into the fifth below, the seventh is flatted, and becomes the fourth of the new key.





QUESTIONS.

What is medulation? Does it often happen? What is the usual modulation. Do not author frequently modulate into more remote keys? What are the flats and sharps called that occur in the course of the piece of music? On what notes does the accidental have power? In modulating into the fifth above, what interval of the original key is sharped? What interval of the

in the course of the piece of music? On what notes does the accidental have power? In modulating into the fifth above, what interval of the original key is sharped? What interval of the new key does it become? In modulating into the fifth below, what interval of the original ke is flatted? What interval of the new key does it become?

CHAPTER XVIII.

ON THE MINOR SCALE.

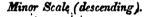
104. The minor scale differs essentially from the major, in the order of its semitones, and also in the fact, that the order of the semitones differs in ascending from the order in descending.

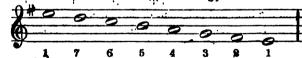
105. One of the major scale is three of the minor scale. The minor scale begins three notes below the major. The major scale in every key in which it can be written, has a relative minor scale, which is placed just three notes below it.



Thus it will be seen, that 6 of the major is 1 of the minor; 7 of the major is 2 of the minor; and 1 of the major is 3 of the minor, and so on.

106. It will be perceived, that 6 and 7 of the minor scale are sharped. The reason is this: When from the 7th you ascend to the 8th, the 7th should be sharped, as the leading note of the key. If the 7th be sharped, the 6th must also be sharped, to avoid the interval of three semitones there would otherwise be between the 6th and sharp 7th. But in descending, the 7th does not require to be sharped, and, of course, the 6th is not sharped.





107. Every major key has its relative minor, a minor third below.

If the key be C, the relative minor is A.

lst Tr	empesitivi	by sharps.	If the key be G, the relative minor is E.
2d	7,1	, 35°	If the key be D, the relative minor is B.
3d	27	"	If the key be A, the relative minor is F#.
4th	и' _	" -	If the key be E, the relative minor is C#.
lst Tr	ansposition	n by flats.	If the key be F, the relative minor is D.
2d	: مد .	"	If the key be Bb, the relative minor is G.
8 d	2)) j	If the key be Eb, the relative minor is C.
4th	10	n	If the key be Ab, the relative minor is F.

EXERCISES ON THE MINOR SCALE.





Does the minor scale differ essentially from the major scale? In what respects does it differ? Has every major scale a relative minor? How many notes below is the minor scale placed? What does I of the major scale become, when put into the minor scale? Why is 7 of the minor scale sharped in assenting? Why is 6 also sharped? Are they sharped in descending? If

the key be C, what is the relative indoor? If the key be G, Co. Ask what is the relative mimor of all the keys.

CHAPTER XIX.

MISCELLANEOUS CHARACTERS.

108. A Double Bar shows the end of a strain, a movement, or a fine of the

109. A Brace, at the beginning of a tune, shows how many parts are to be performed at the same time. You will see the brace at the beginning of all tunes, grouping the parts together.

110. A Close, shows the end of a piece of music.

111. A Repeat, or dots across the staff, shows what parts of the music are to be performed twice.

112. The figures 1 and 2 are sometimes used to mark a double close. The notes marked 1 are sung the first time the piece is performed; the notes marked 2 are sung the second time, when those marked 1 are emitted.

113. The Slur, shows the number of notes to be sung at one syllable.

114. Syncopation is when the natural order of the accent is broken, and a note begins on an unaccented and is prolonged on an accented part of a measure.

115. An Apprograture, or leading note, is an embellishment. It usually borrows about half the time from the succeeding note. It always occurs on the accented part of a measure. The performance of these ornamental notes, must depend in a great degree upon the taste and judgment of the singer.



116. After Notes are embeliishments, which borrow their time from the preceding note, and always occur on the weak part of the measure.



Let the teacher frame the questions for this chapter.

! !

PART III. DYNAMICS.

CHAPTER XX.

DEGREES OF SOUND.

117. DYNAMICS "is that department in the practice of music which consists in giving each tone that stress which the subject requires, including the loud and the soft the swell and the diminish, the abrupt and the gentle, the staceato and the legato." Musical expression in general belongs to dynamics.

118. Teachers of music, and masters in the art, are accustomed to divide the power of sounds into five degrees, as follows:

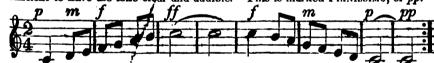
119. The moderate, middling power of voice, produced without any unusual effort r constraint. This is marked Mezzo, or by contraction m. The term signifies middling, between soft and loud.

120. The loud tone, is a considerable increase on the mezzo, but it is produced without exerting the organs to the utmost. This degree is marked Fortz or f.

121. The loudest tone is produced by all the efforts which the organs will bear without breaking into a scream. This is marked Formsson, or ff.
122. The soft sound is produced by some restraint upon the organs. This is

marked Piano, or p.

123. The settest sound is produced by a very careful restraint of the ergans, yet sufficient to have the tone clear and audible. This is marked Pianissimo, or pp.



Everything depends on the judgment and skill of the teacher, in impressing this department of the science on the minds of his pupils. Too much care cannot be taken with them. Expressions sion is the soul of music, and springs entirely from natural feeling and refined taste.

CHAPTER XXL

THE DIFFERENT DYNAMIC TONES.

124. A steady inaltered sound is called an organ tone. It continues of equal power from the beginning to end. It is called an organ tone, because it is like the tone which m organ pipe Toduces.

125. A sould which grows gradually louder and louder is called crescendo, and mirked cresinand sometimes with this character -

126. A scand which commences loud, and grows gradually softer and softer, is salled dimirendo, and marked dim. and sometimes with this character

197. There is a sound which partakes of the qualities of both the latter, beginning soft, and gradually growing louder, and then decreasing thato the end. This is called a swell, and is made thus

128. A sudden and forcible swell, short and emphatic, is called the pressure tone, and is marked thus <.

129. A sudden breaking out of the voice, very loud and rapidly diminished, is called

the explosive tone. It is marked Ferzando, fz., or >. 130. STACCATO marks 1 1 1 denote that the notes over which they are placed, are to be sung in a short and distinct manner. Quarters thus marked, should be sung like sixteenths.

131. Legaro is the opposite of staccato. It denotes the smooth, gliding style. 132. The Pause or Hold, made thus, ? is often used to give expression to a note.

It lengthens the note to which it is applied at the pleasure of the performer. 133. The Trill is a grace difficult of execution, but very brilliant when it is well done. It is marked __tr__ It consists of a rapid alternate reiteration of the note above, with that over ____ which the character is placed, and usually ends with a turn from the note below.



CHAPTER XII.

EXPRESSION IN GENERAL.

We are obliged again to repeat, that much must be left to the judgment and taste of the teacher. Almost everything depends on him. It is almost impossible to lay down rules for expression. It is a thing which will not submit to rules. Without doubt expression may be somewhat assisted by rules. Thorough practice of the principles of the two preceding chapters will be an advantage; but it must be confessed, after all, that true expression results from good judgment, cultivated feeling, and sparkling imagination,-principles that will be more likely to make rules for each occasion, than to follow arbitrary injunctions. The first great point is to study the sentiment you are about to sing, and fill your own soul with it; and then sing it in that way which best corresponds with your own emotions, and communicates them most effectually to others. A singing master should have a thorough knowledge of pronunciation; he should articulate well, giving to each syllable its proper enunciation, and he should know where to apply accent and emphasis to give effect. It requires years of practice to become a good singer. Many imagine themselves so who are sadly deficient.

26

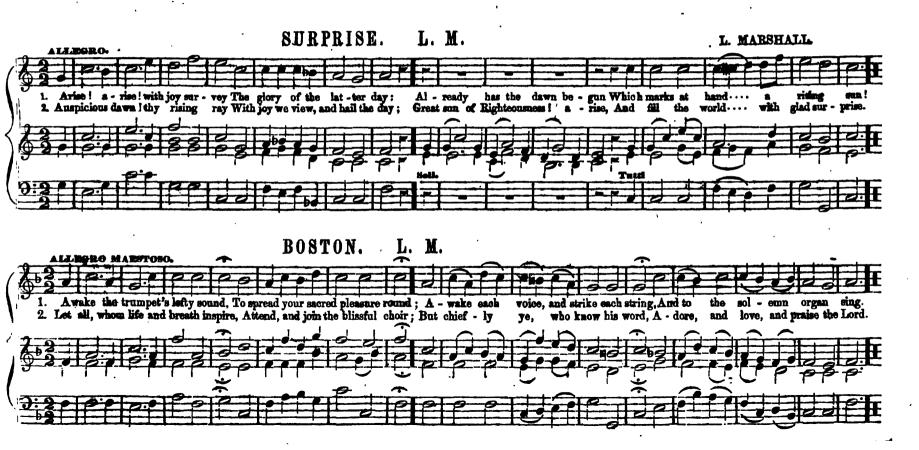
THE ELEMENTS FOR TUCAL MUSIC.







HARPSICHORD.

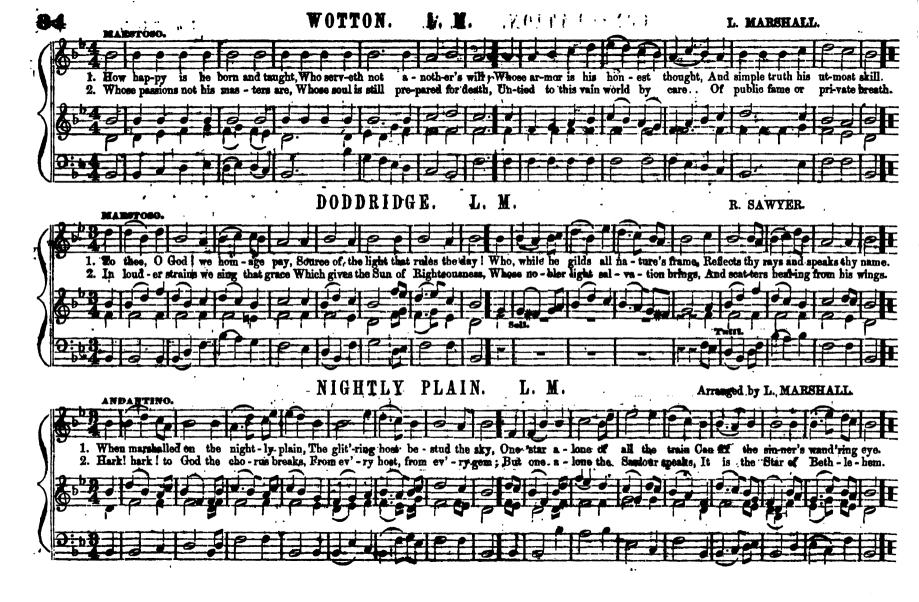


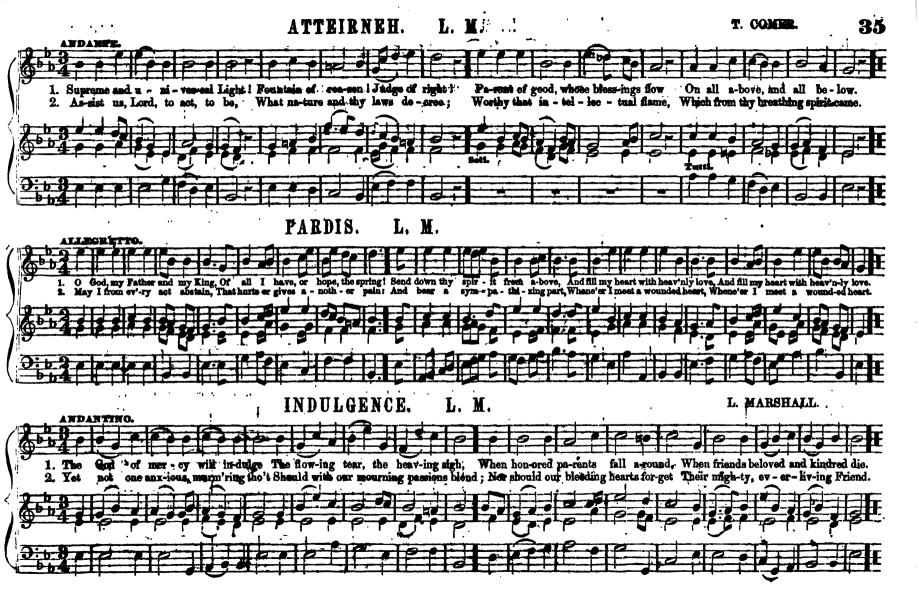


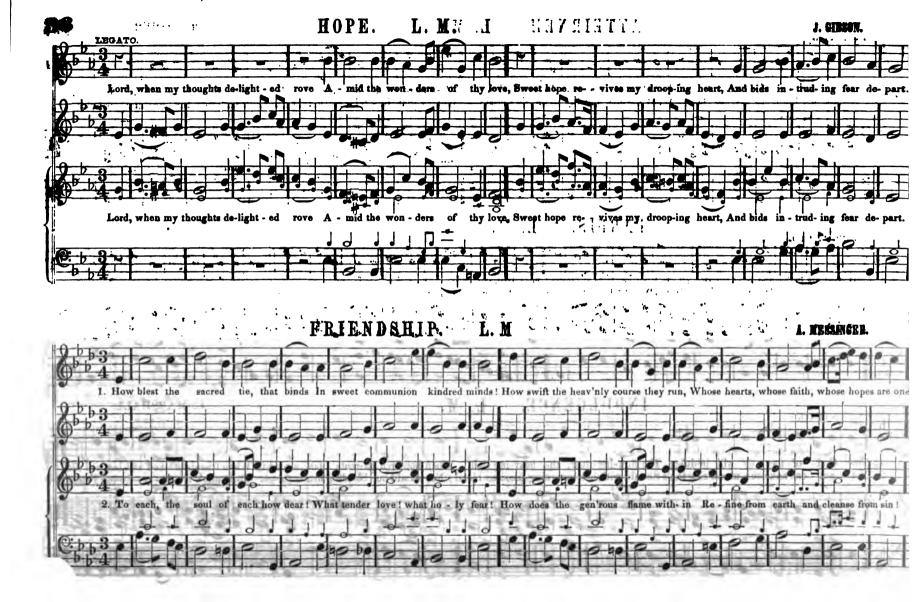








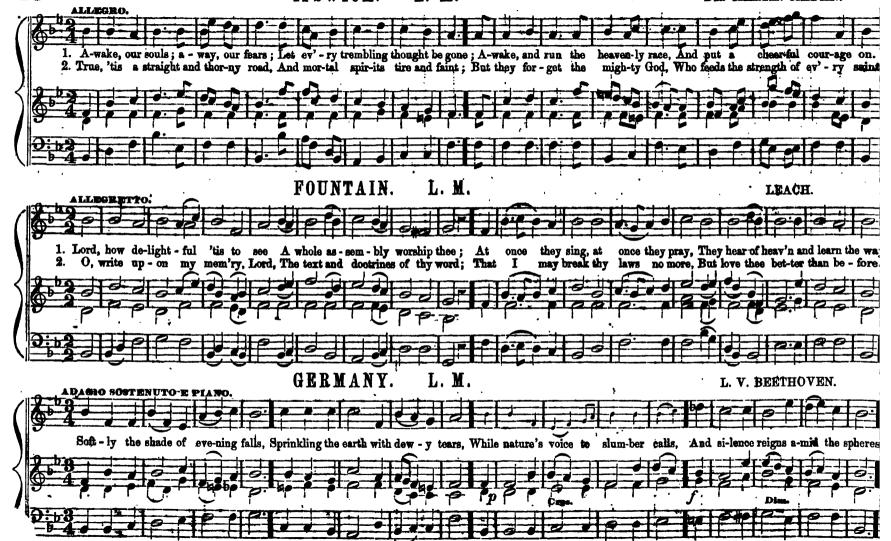














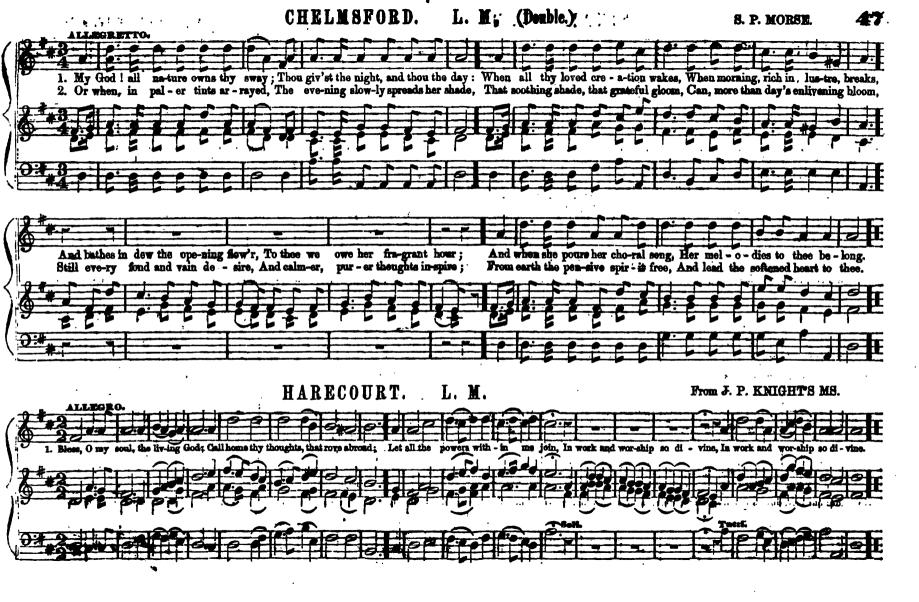






















This Time will only suit Hymne in which one helf of the fourth line may be repeated without marring the sense.





















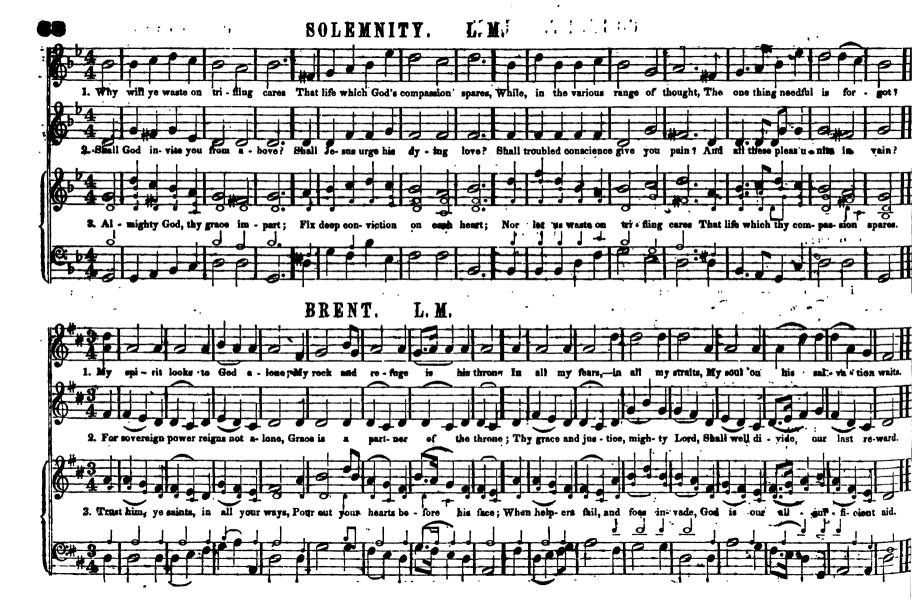








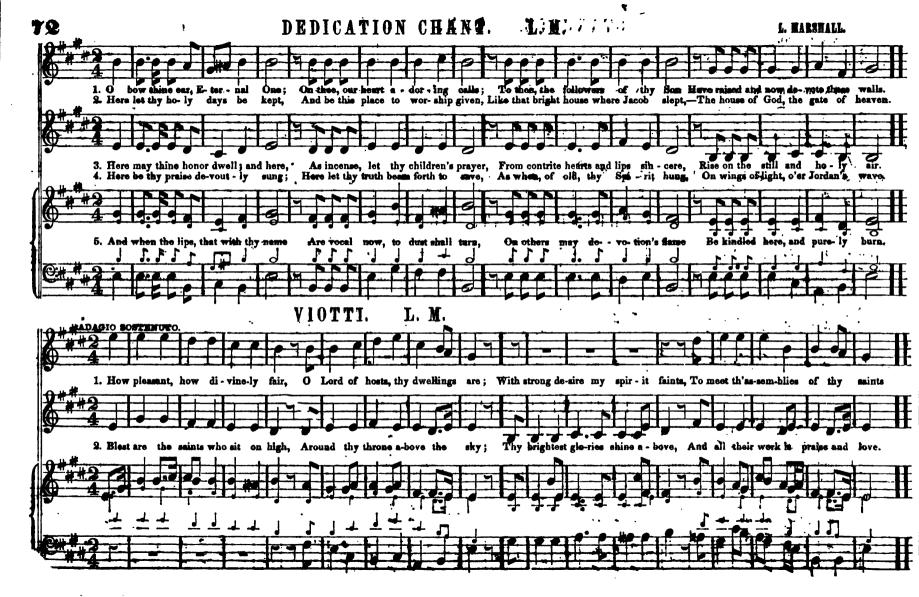


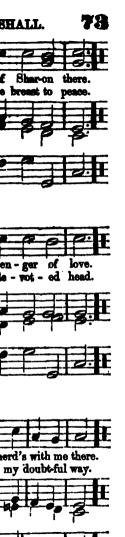






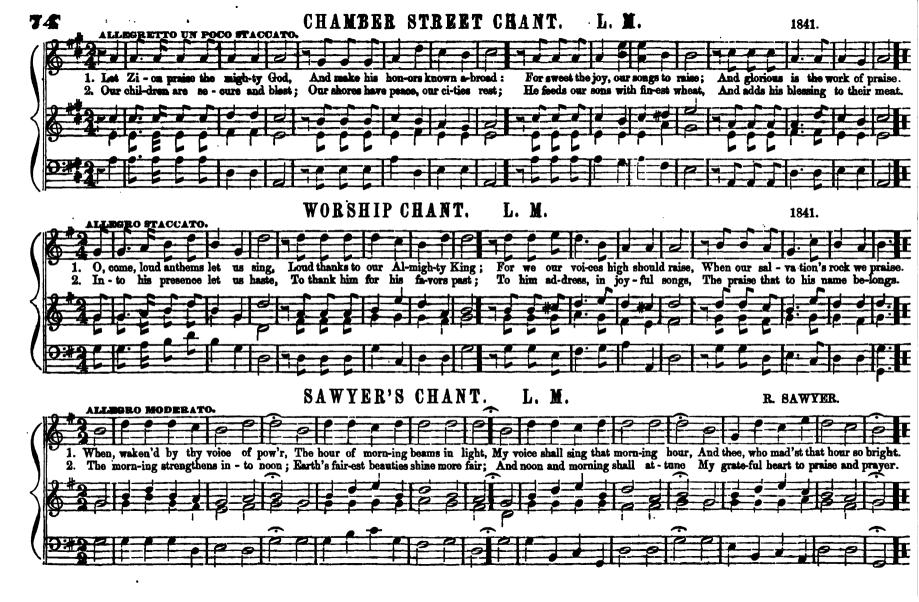








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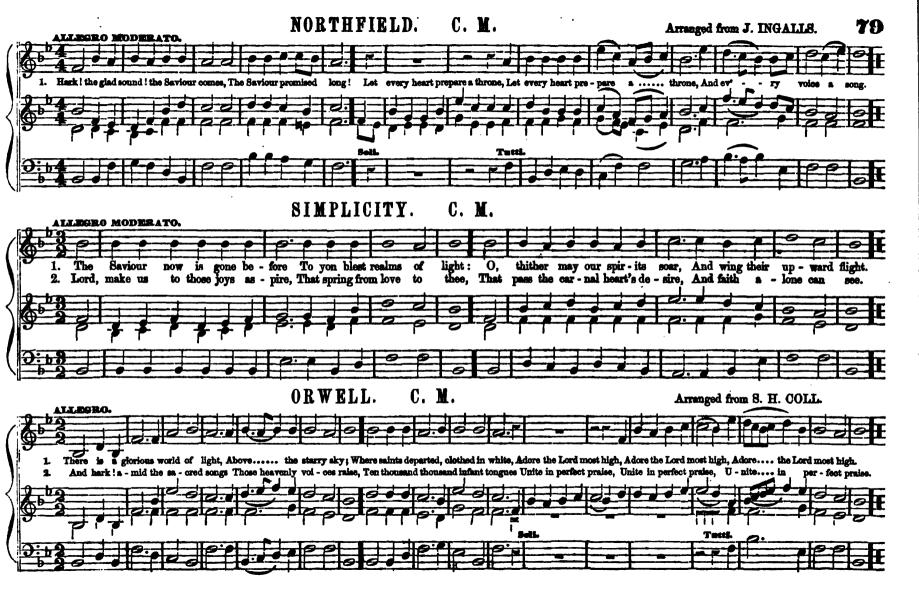










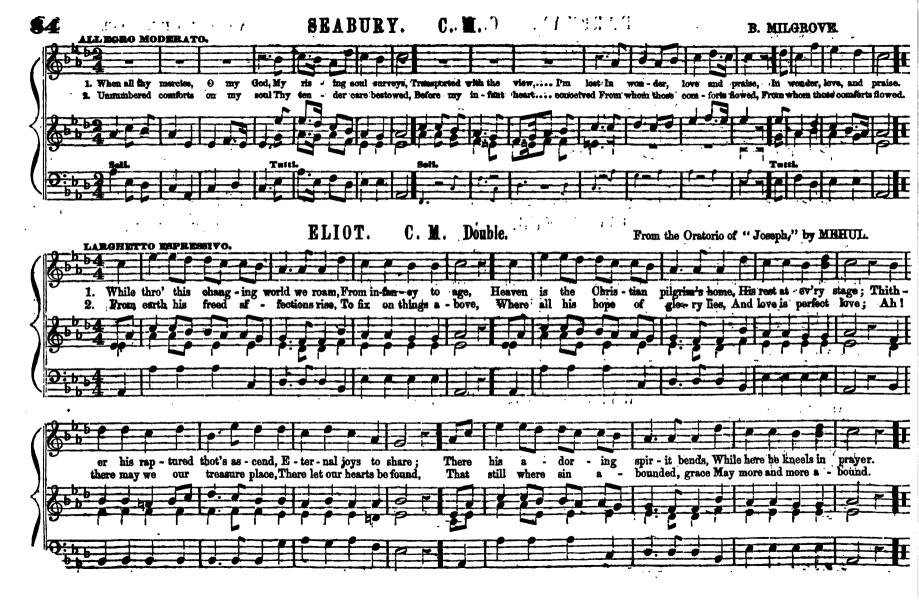












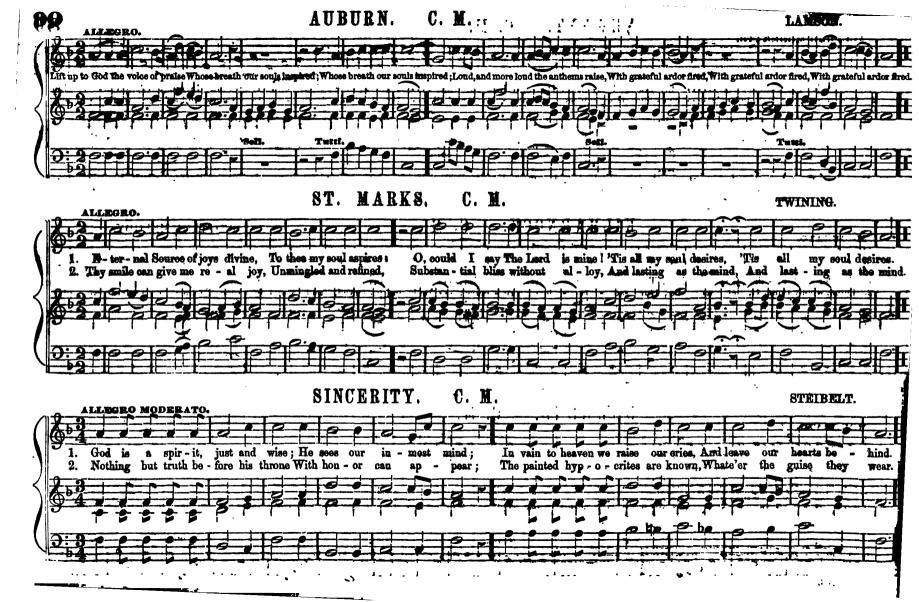




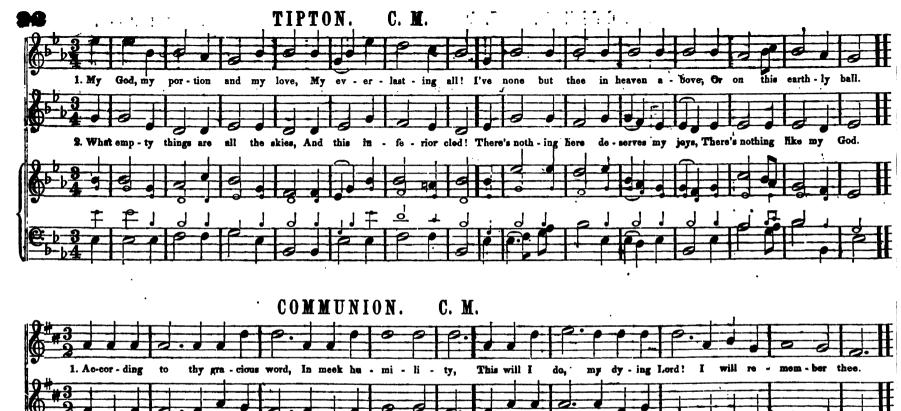








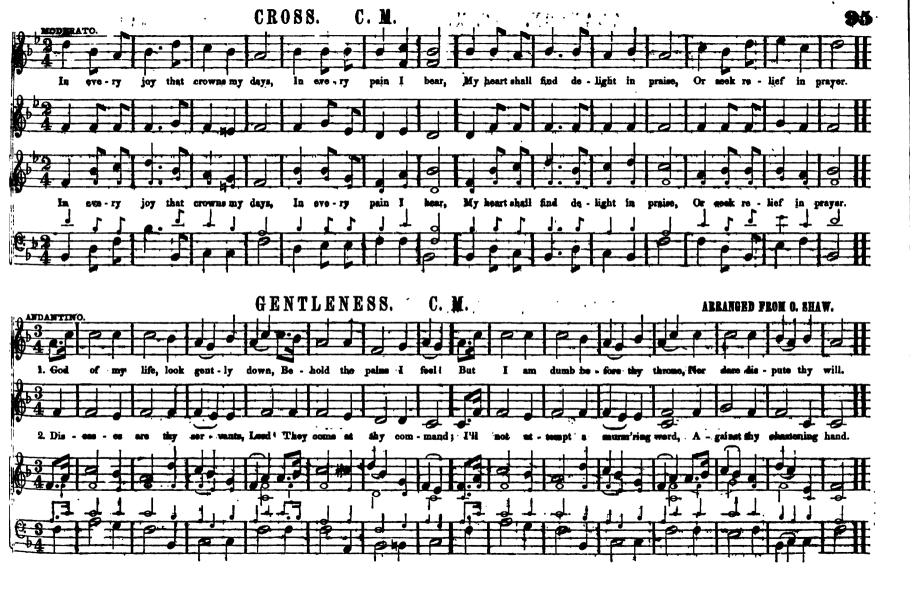






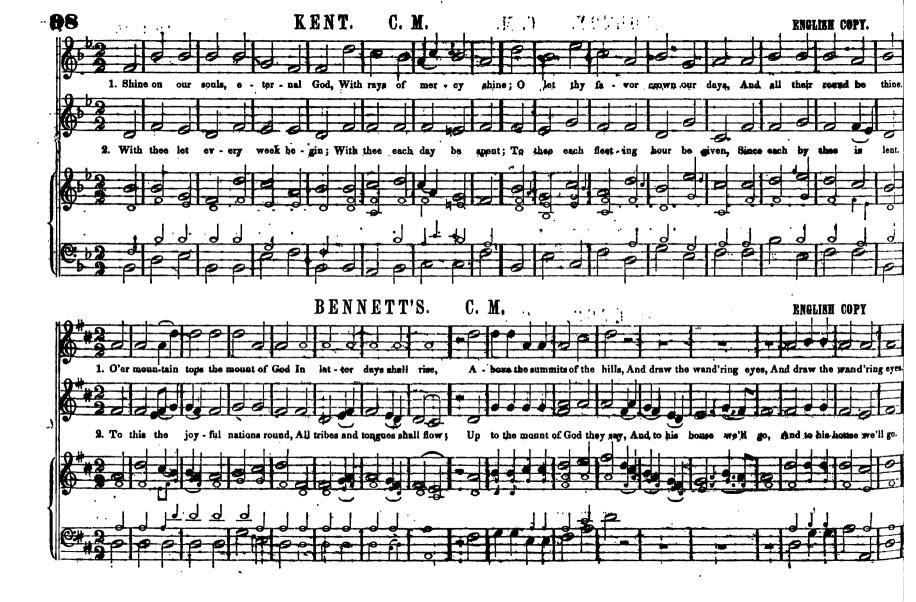










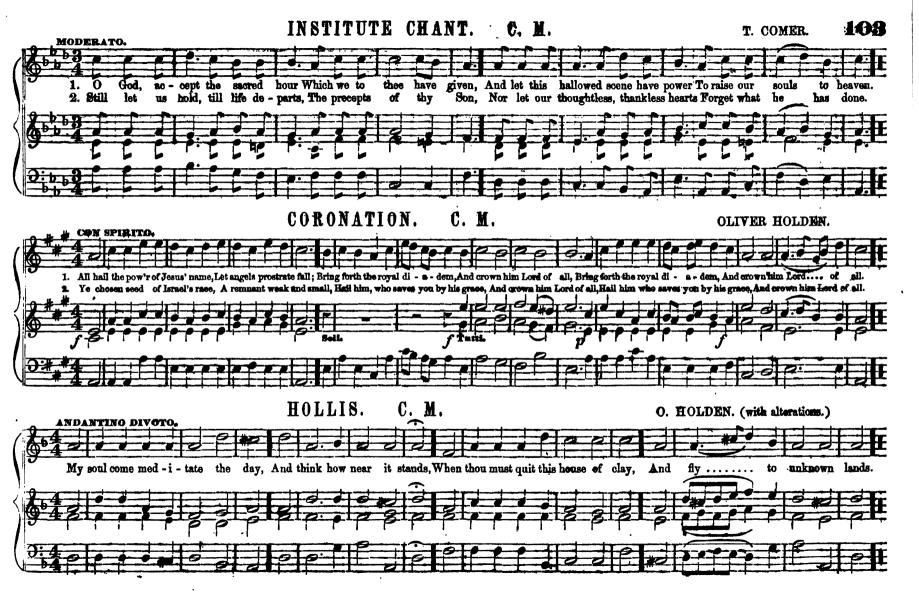


















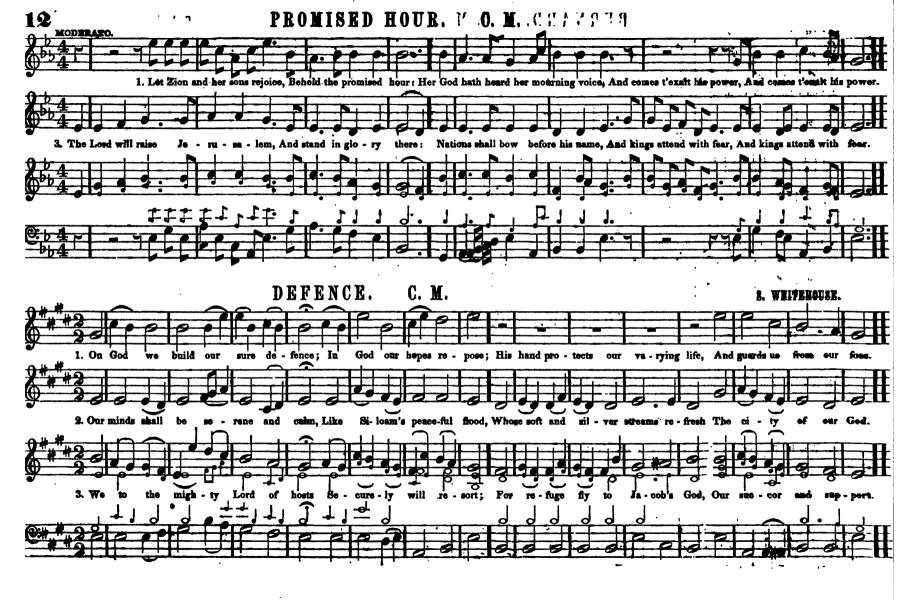


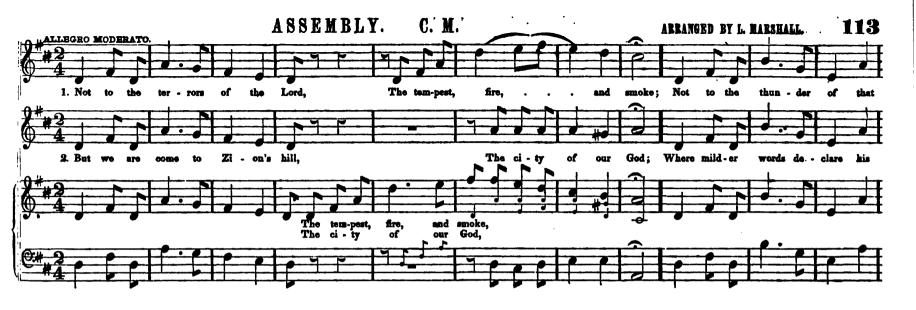














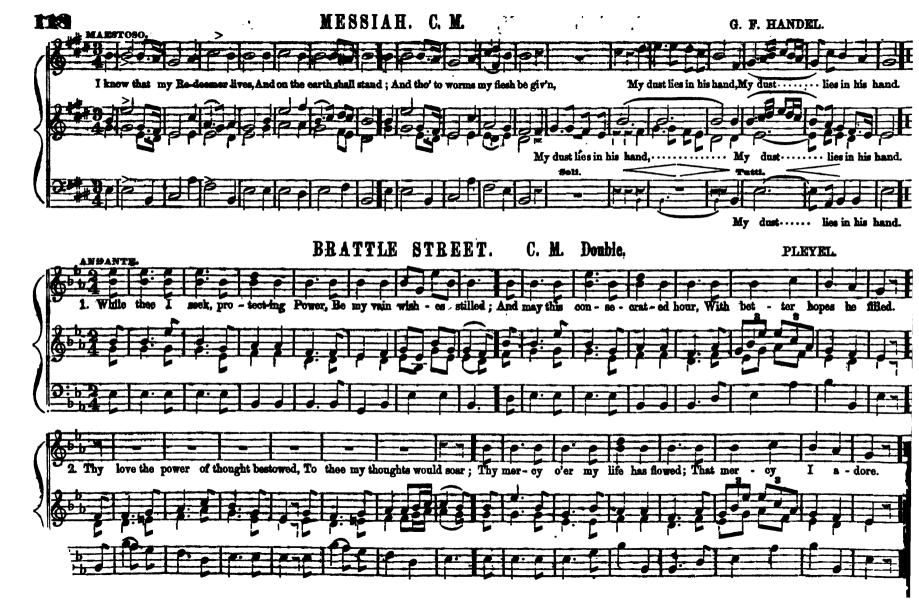
- 3 Behold the great, the glorious host Of angels clothed in light; Behold the spirits of the just, Whose faith is turned to sight.
- 4 Behold the blest assembly there,
 Whose names are writ in heaven;
 And God, the Judge, who doth declare,
 Their vilest sins forgiven.
- 5 The saints on earth, and all the dead, But one communion make; All join in Christ, their living Head, And of his grace partake.
- 6 In such society as this
 Our weary souls would rest;
 The man who dwells where Jesus is
 Must be forever blest.











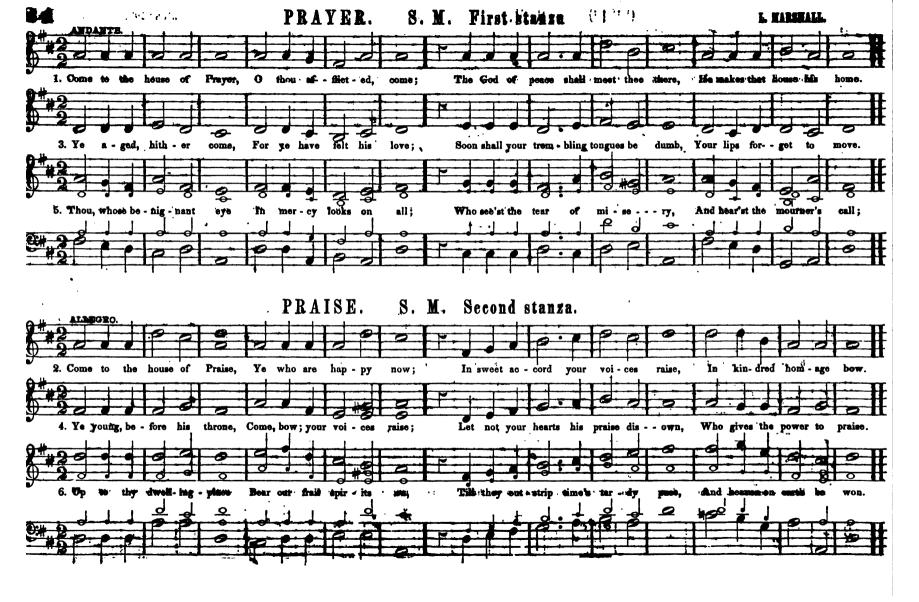






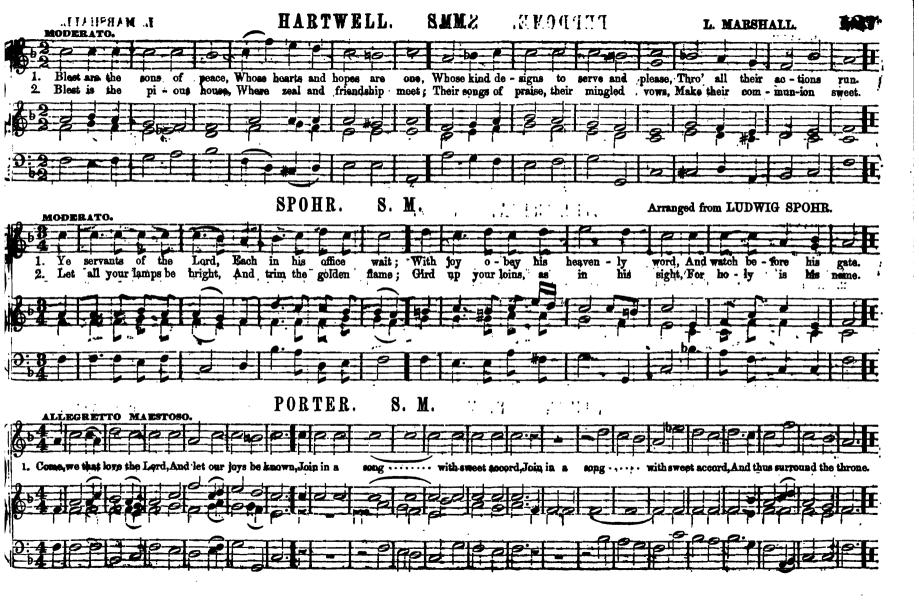


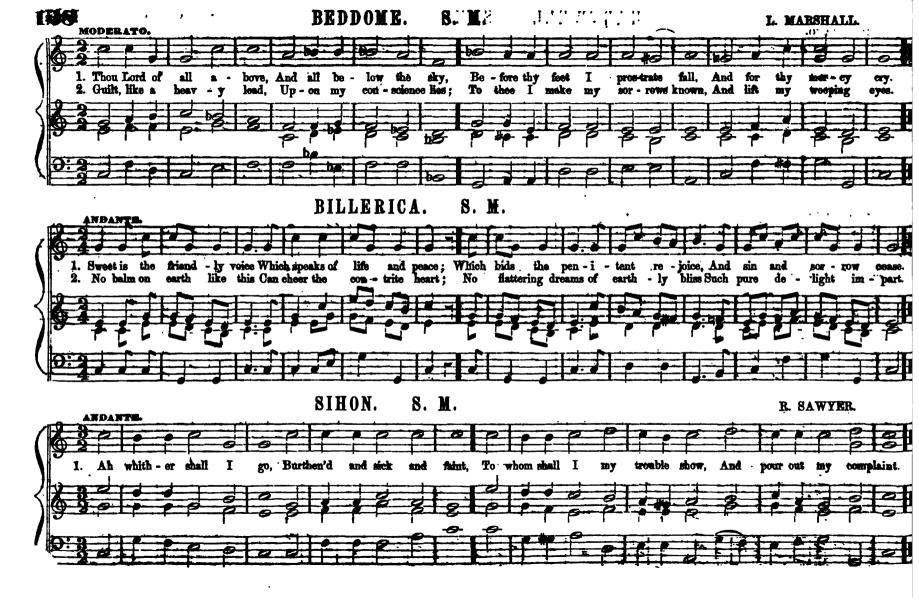
























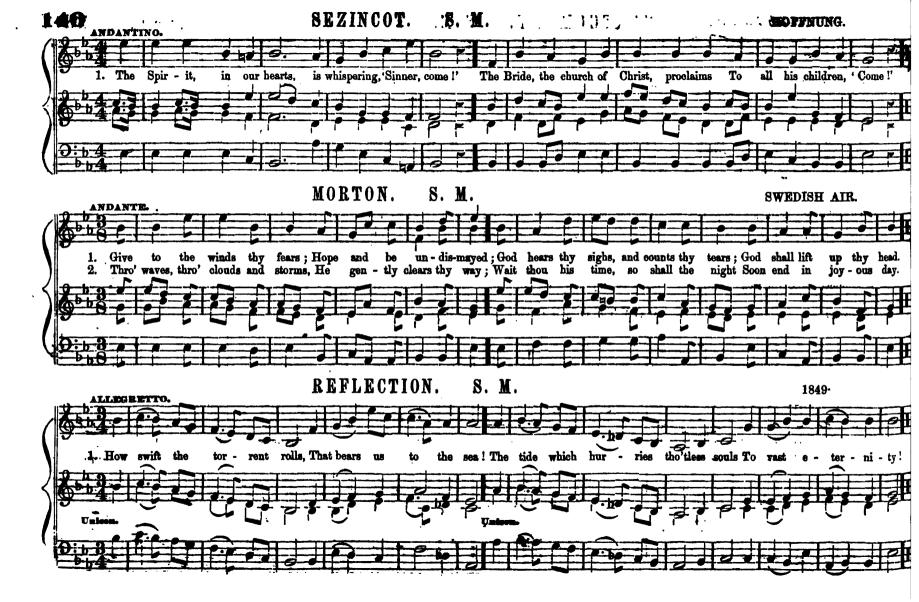


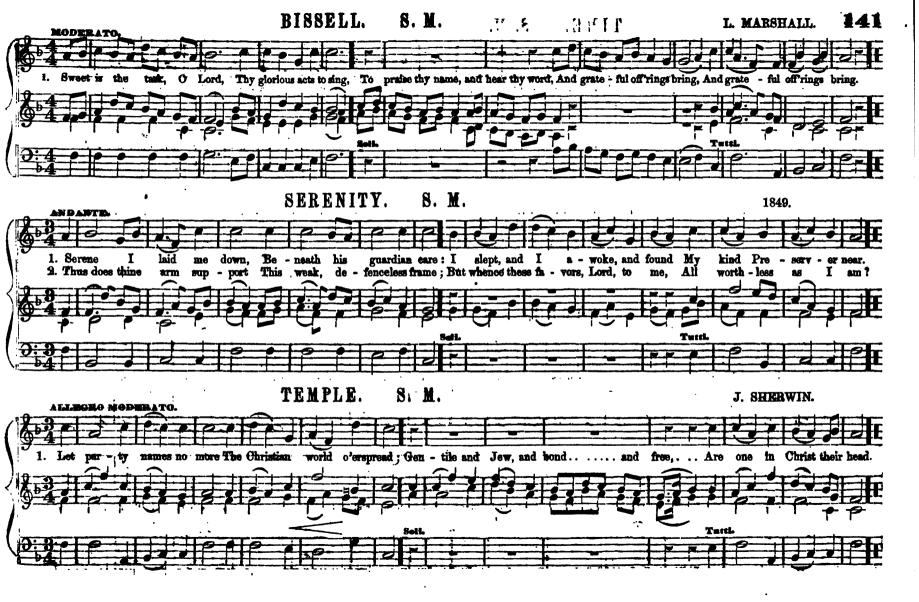


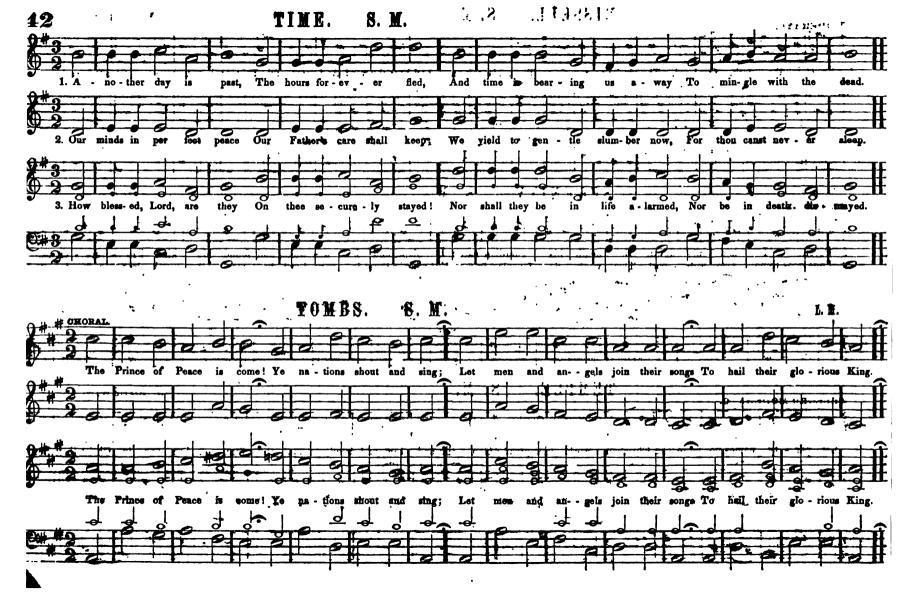














































3 May peace attend thy gate,
And joy within thee wait,
To bless the soul of every guest;
The man that seeks thy peace,
And wishes thine increase,
A thousand blessings as him seet;











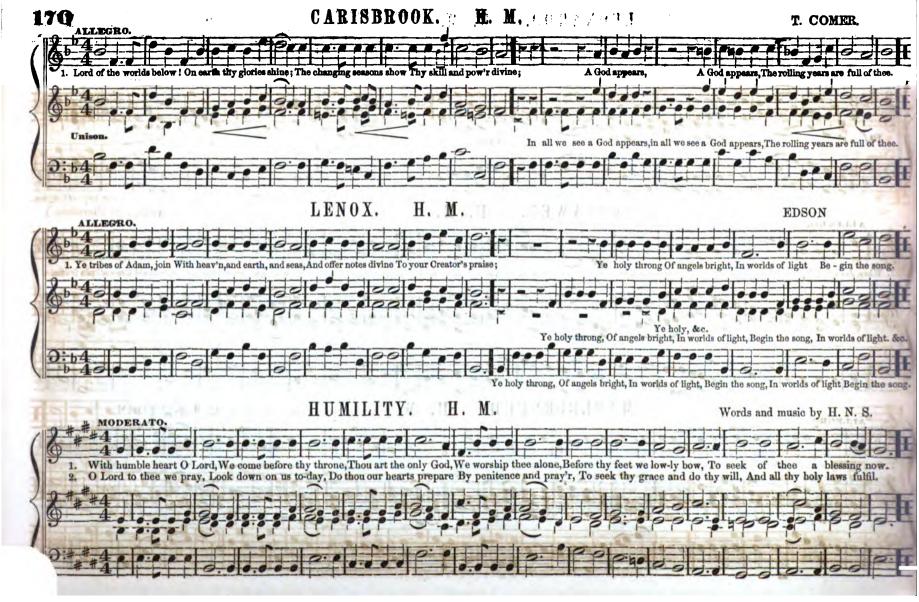








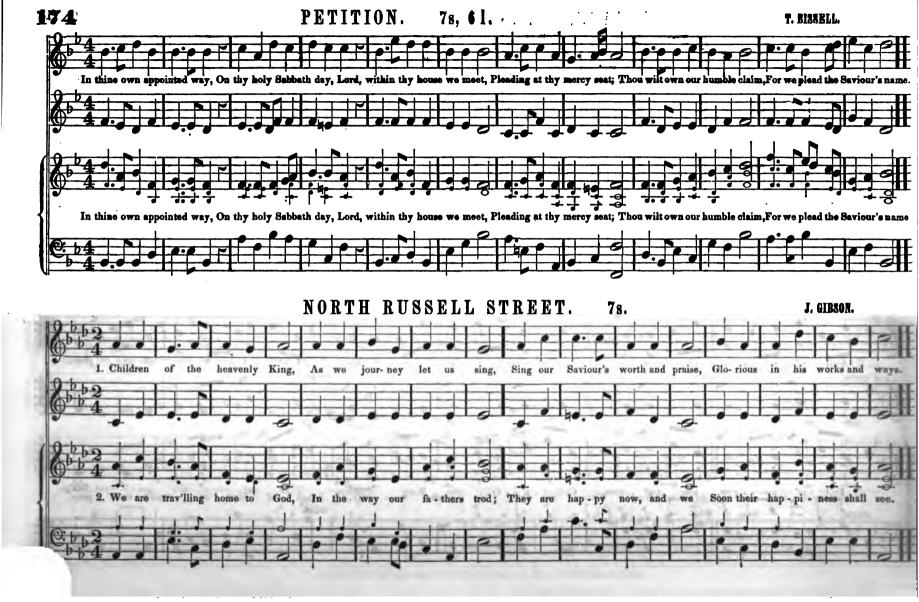




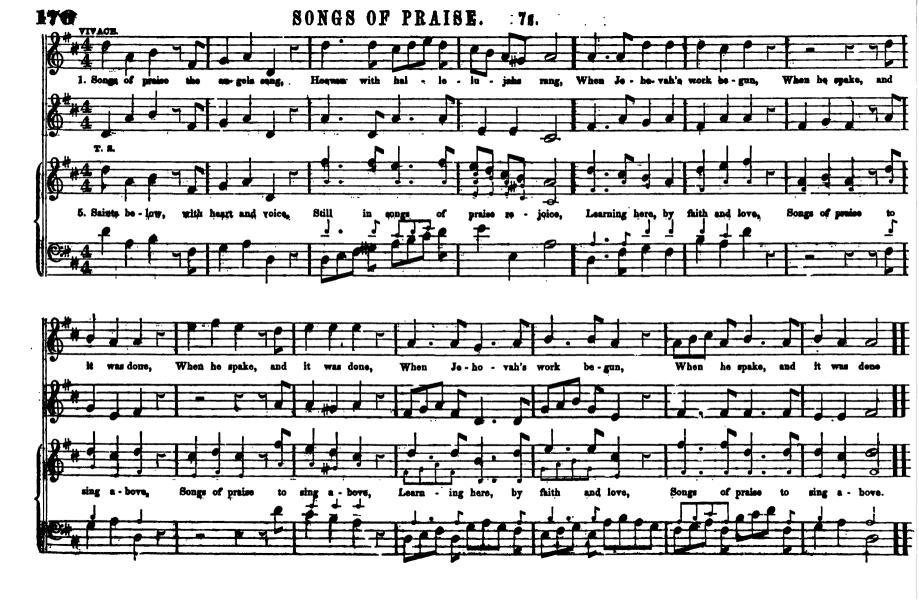
















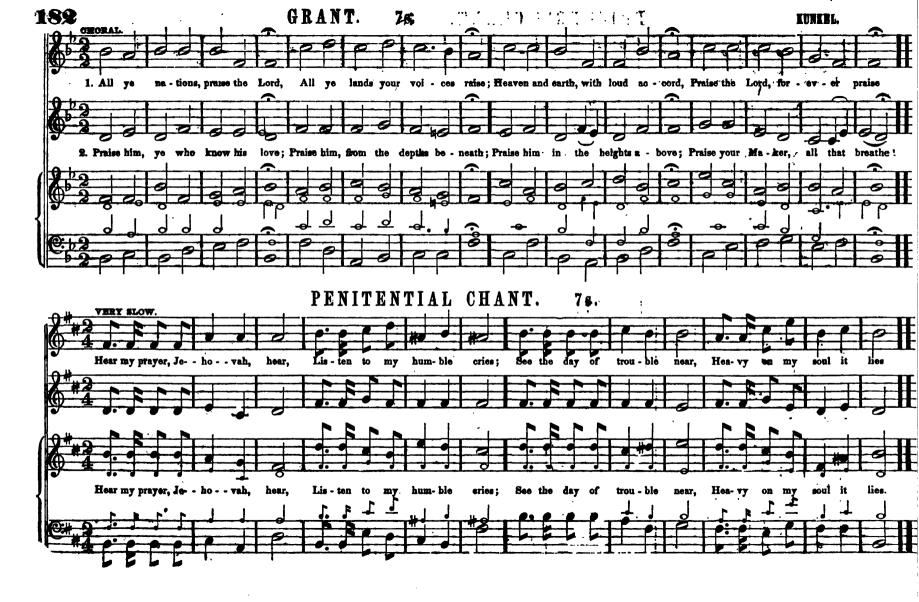






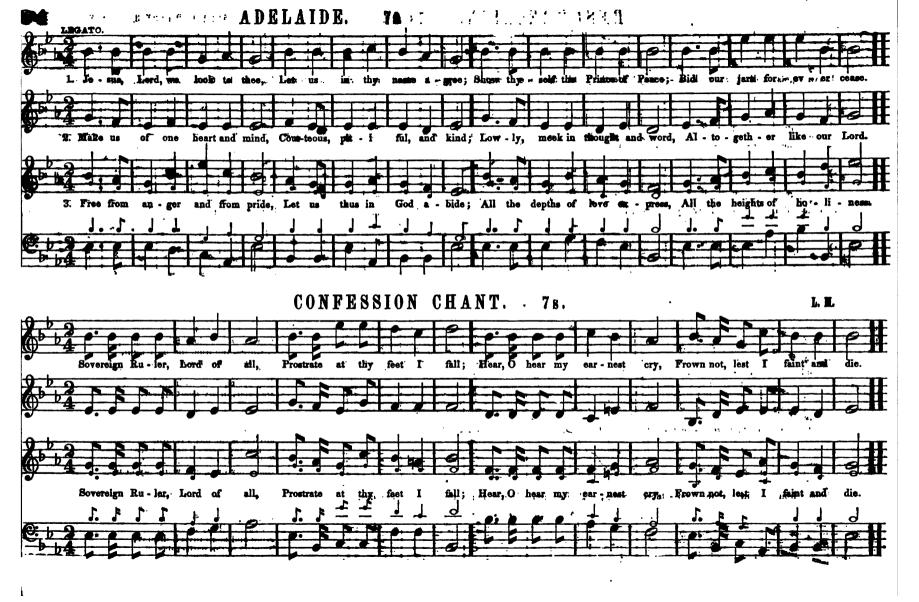
Ban - ish doubt, and cleanse our sight;

souls with heavenly





Shining to the perfect day.













































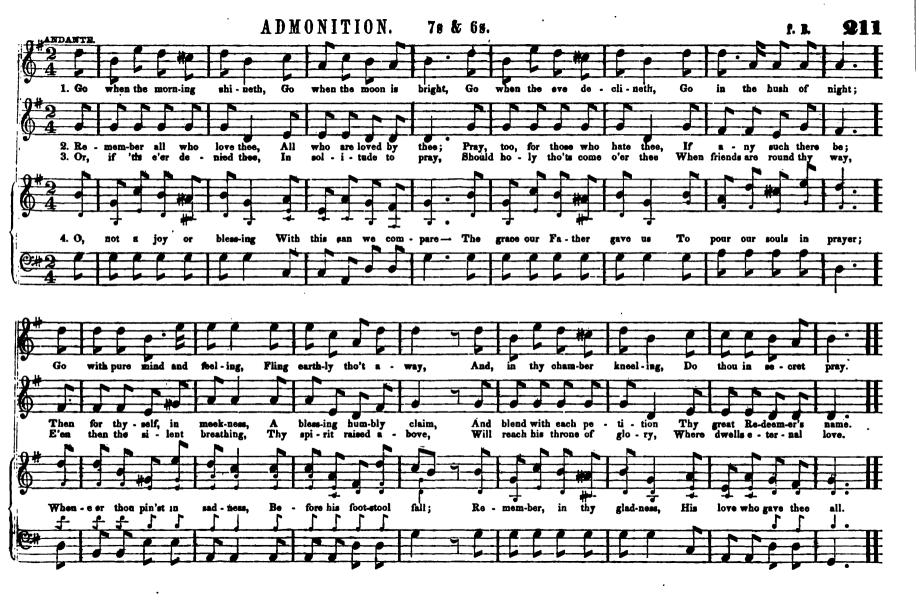


















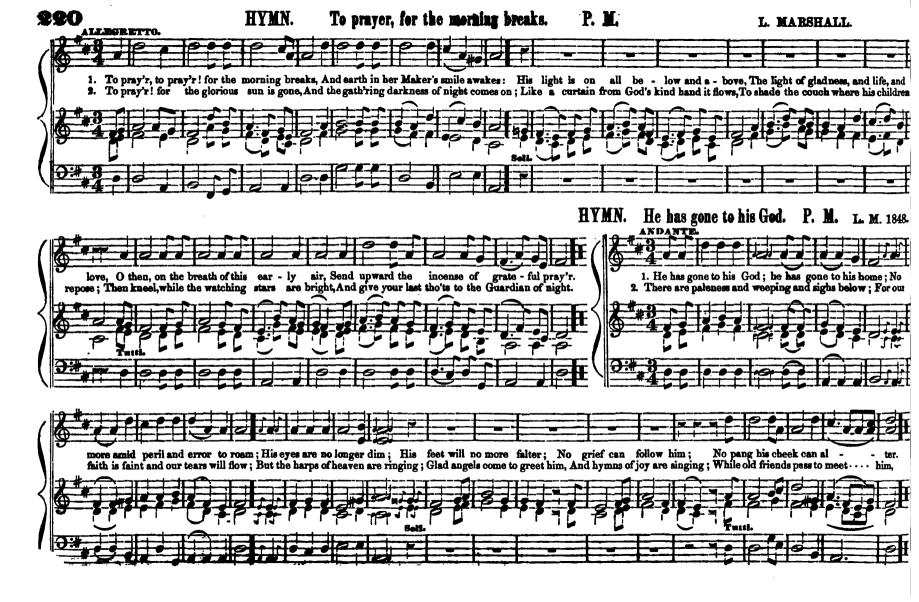
























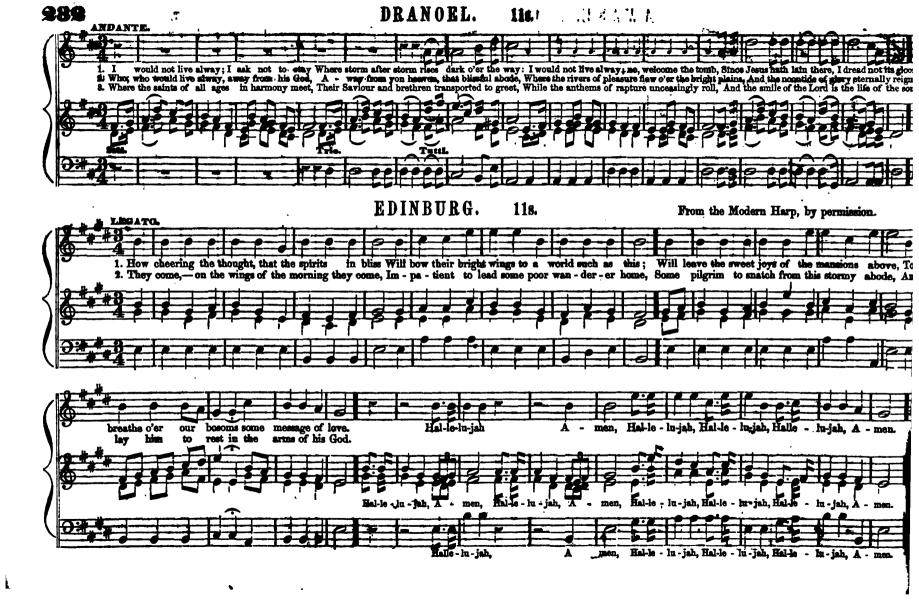




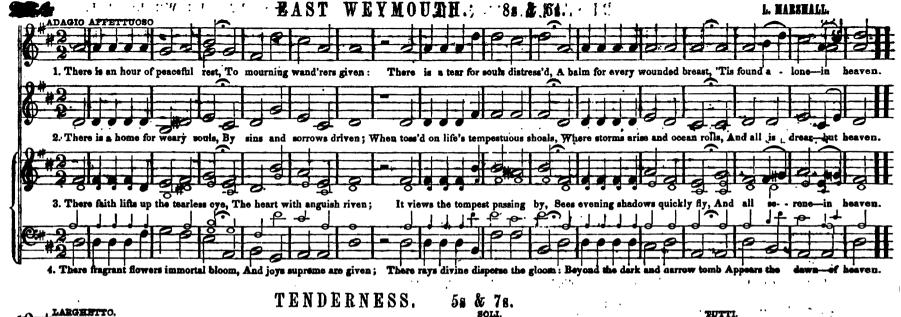


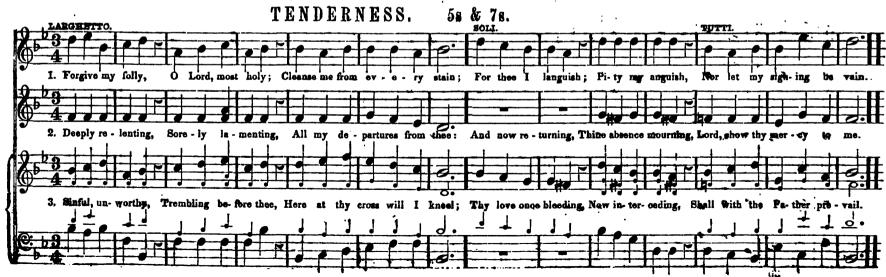








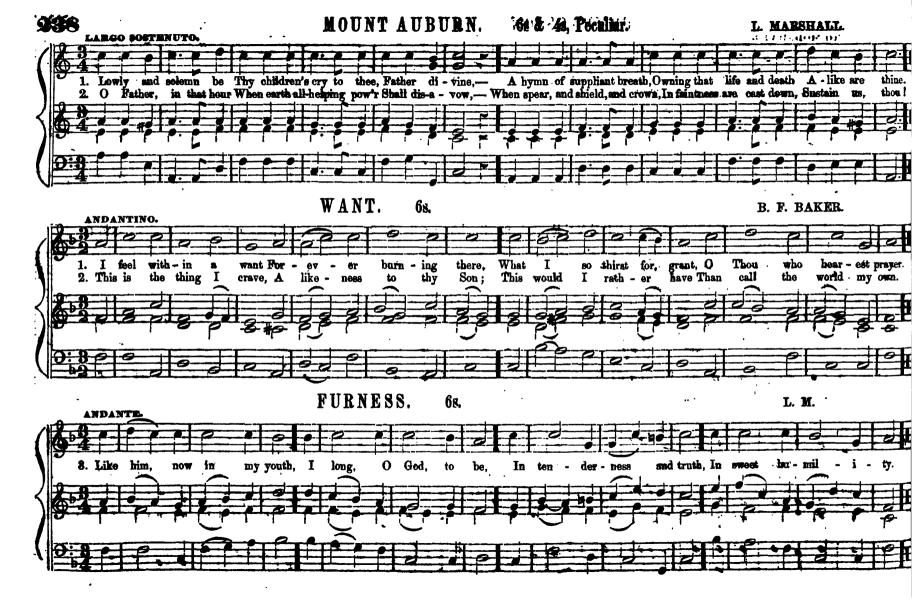




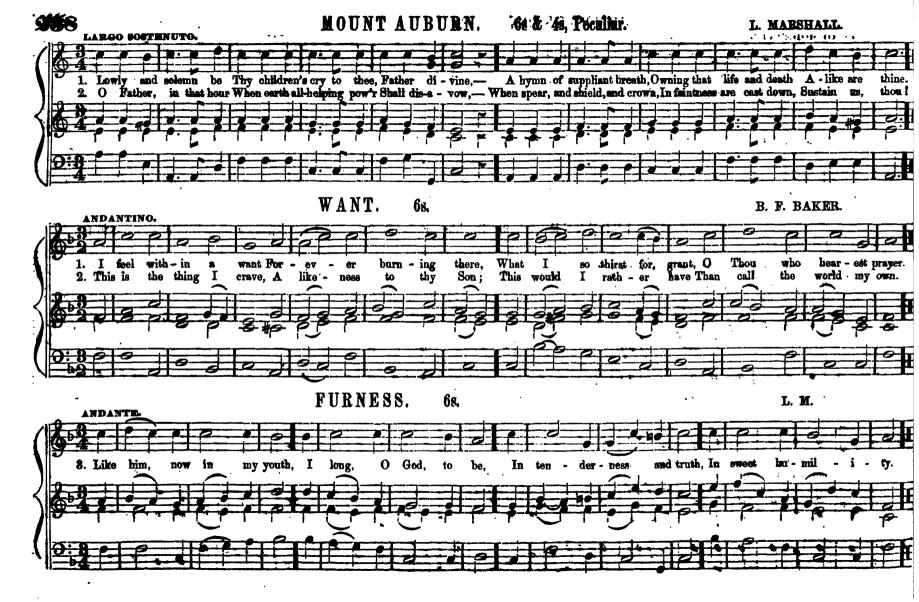
















Up to that world of light
Take us, dear Saviour;
May we all there unite,
Happy forever:
Where kindred spirits dwell,
There may our music swell,
And time our joys dispal
Never—no, never!

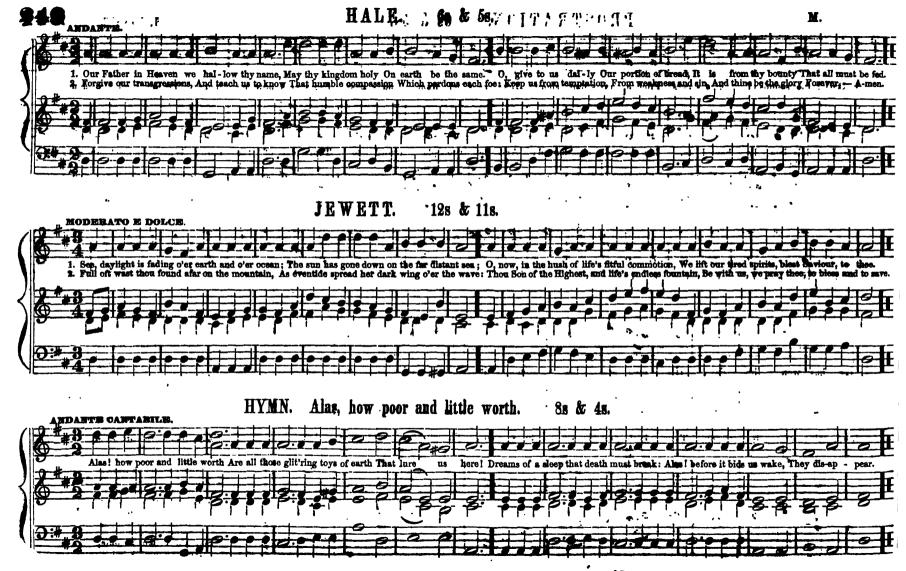
Soon shall we most again—
Most ne'er to sever,
Soon will Peace wreath her canna
Round us forever;
Our hearts will then repose
Secure from worldly foes;
Gur sengs of praise shall close.
Never—no, never!







3-Long the foe resisted, Loth to yield his prey; Every power enlisted, And maintained the day; But his arm is shettered, And the slaves are free; All his force is scattered; Glory, Lord, to thee. 4 Hence those sounds of gladness From a distant shore; Then away with sadaces. And despond no more; Ye who mourn with Zlos. And hen welfare seek, Think of Judah's Lien, Never faint nor week. 5 When he wakes from slumber, And puts on his might, What is force or number Matched with him in fight? When his foes assemble. Hoping to prevail, Soon the valiant tremble, And the mighty fail.





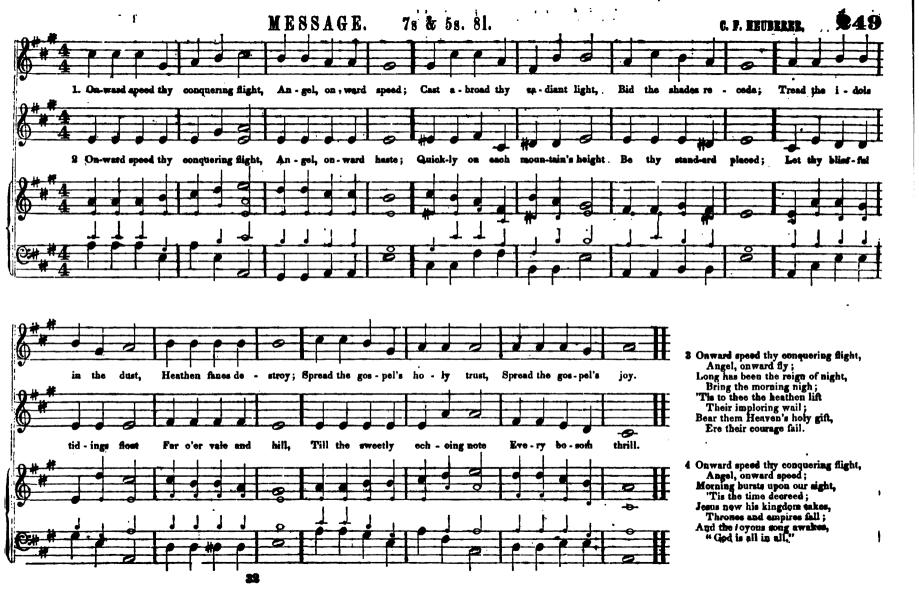








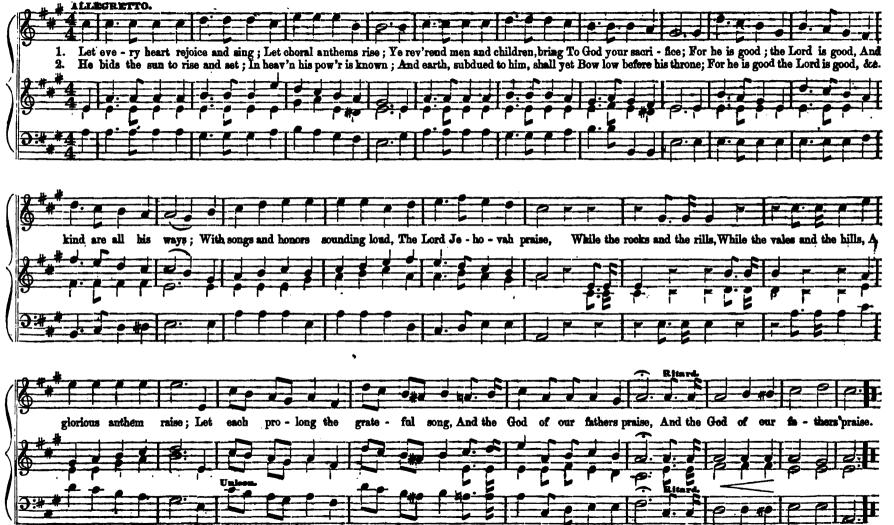
















MN. When Stern Oppression's Iron Rod. L. M. Double.

L. MARSHALL

























ANDREAM: Glory be unto Coll :: WM. RUSSELL.



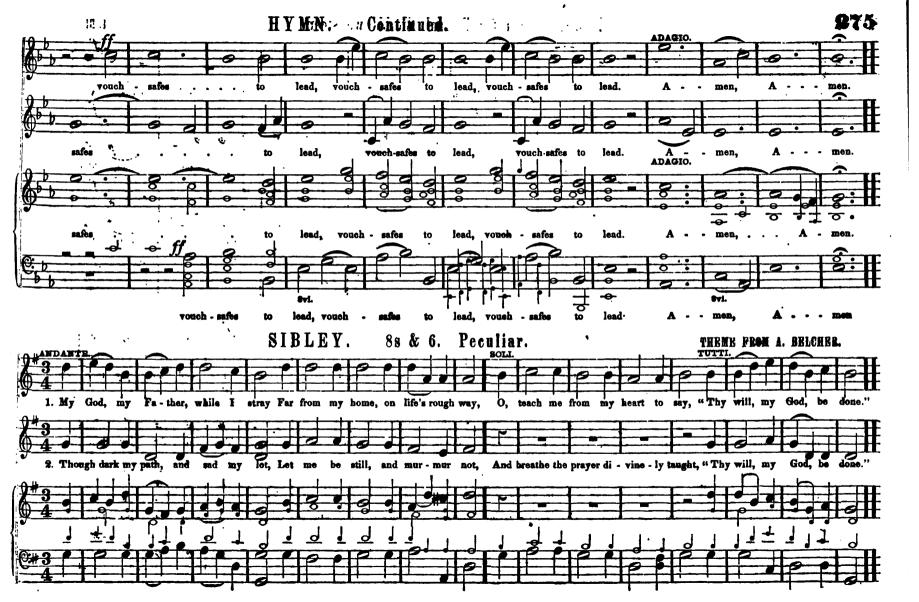




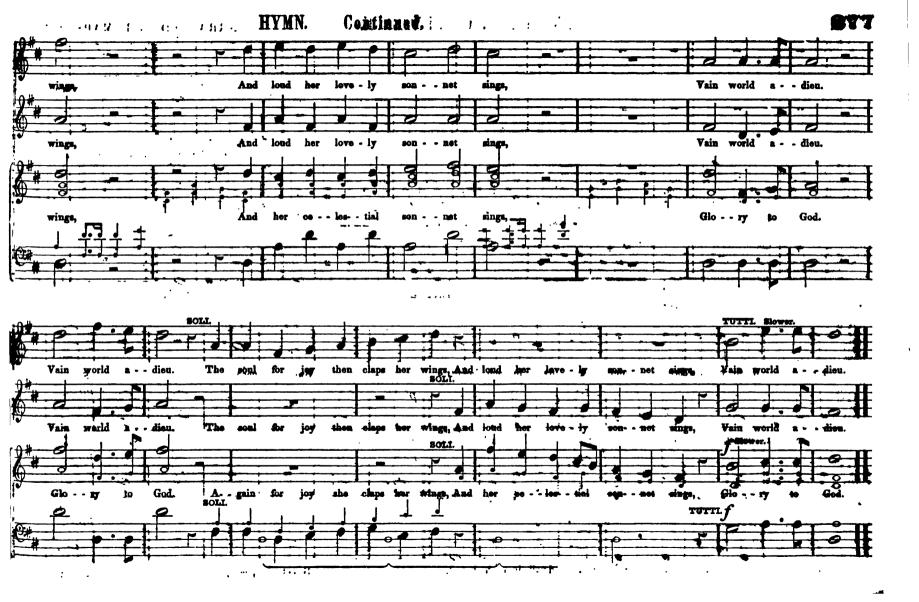








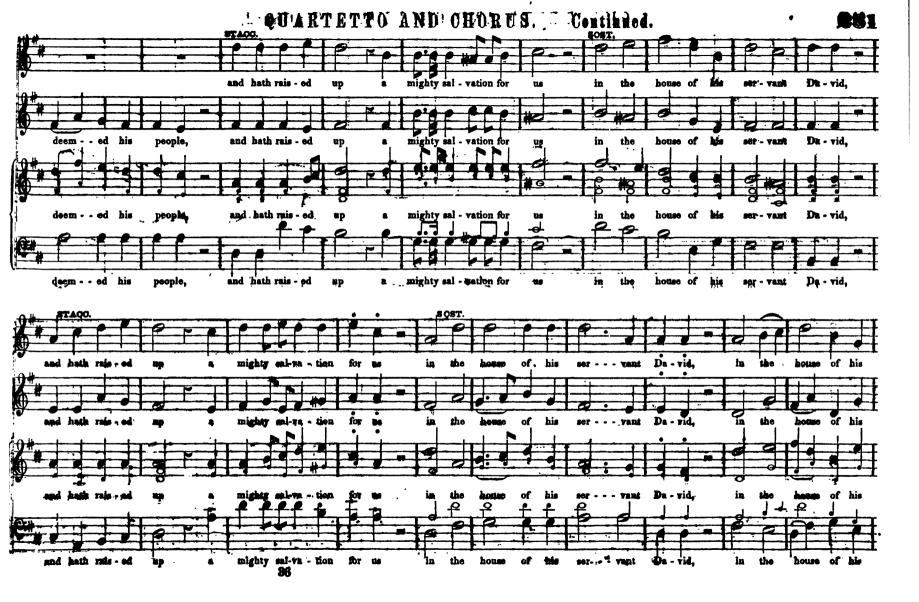


















REPORTE CON Company of the state of the stat 11.0 11.0 DONIZETTI SUITABLE FOR BAPTISMAL OCCASIONS. · God, in thy mer-cy, 'gainst sin O pro-tect us, Let faith and de - vo - tion our O God, in thy mer - cy, gainst sin O pro-tect This baptismal fountain bless to us O Lord; This bap-tis - mal fountain

or district

























































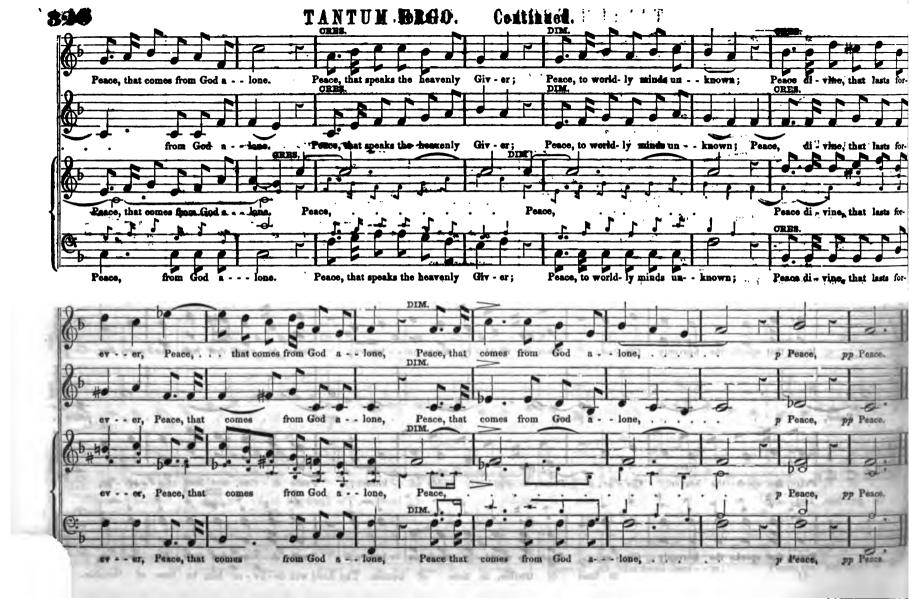




















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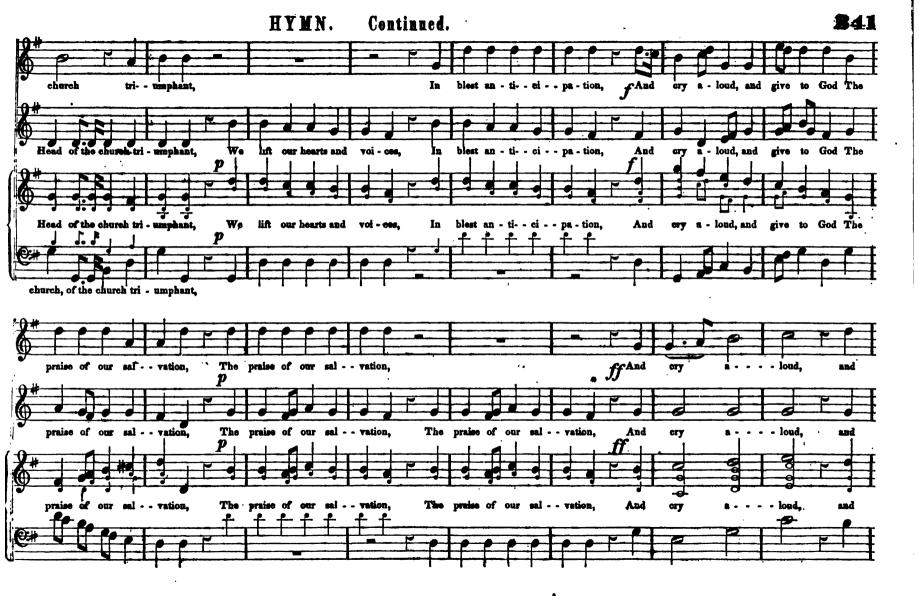


[48]











While in affliction's furnace,
And passing through the fire,
Thy leve we praise, that knows our ways,
And ever brings us nigher.
We lift our hands, sculting
In thine almighty favor;
The love divine, that made us thine,
Shall keep us thine forever.

Thou dost conduct thy people
Through torrents of temptation;
Nor will we fear, while thou art near,
The fire of tribulation.
The world, with sin and Satan,
In vain our march opposes;
By thee we will break through them all,
And sing the song of Moses.

4 Faith now beholds the glory,
To which thou wilt restore us,
And earth despise, for that high prise,
Which thou hast set before us.
And if thou count us worthy,
We cash, as dying Stephen,
Shall see thee stand at God's right hand,
To take us up to heaven.



















































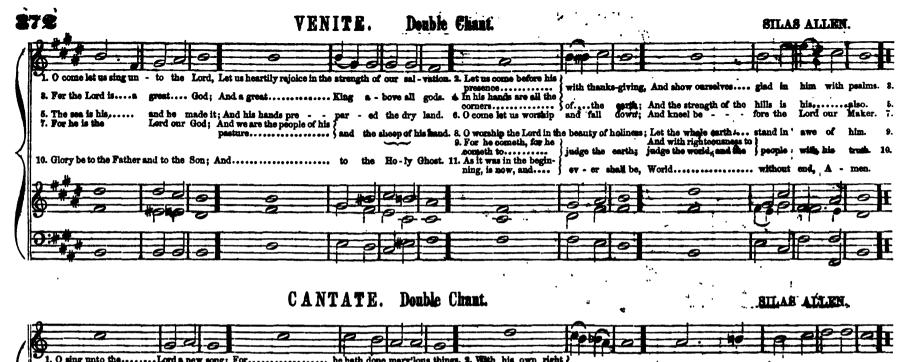


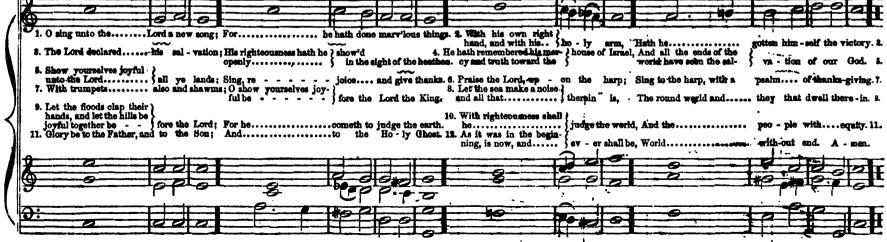




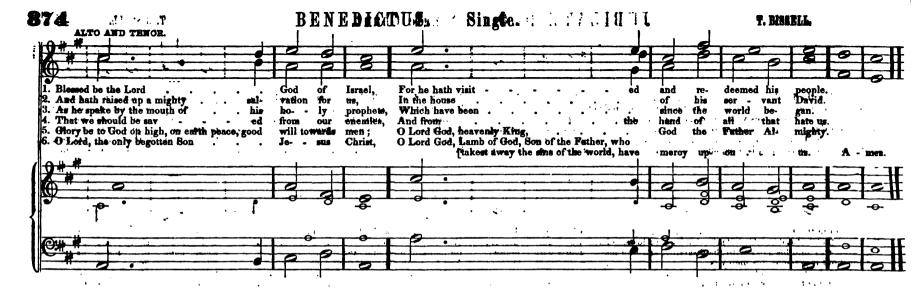




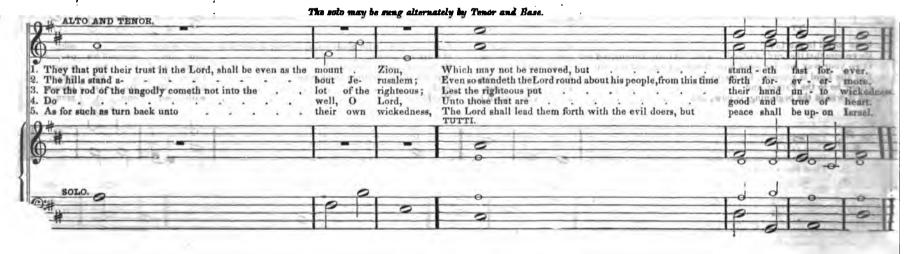


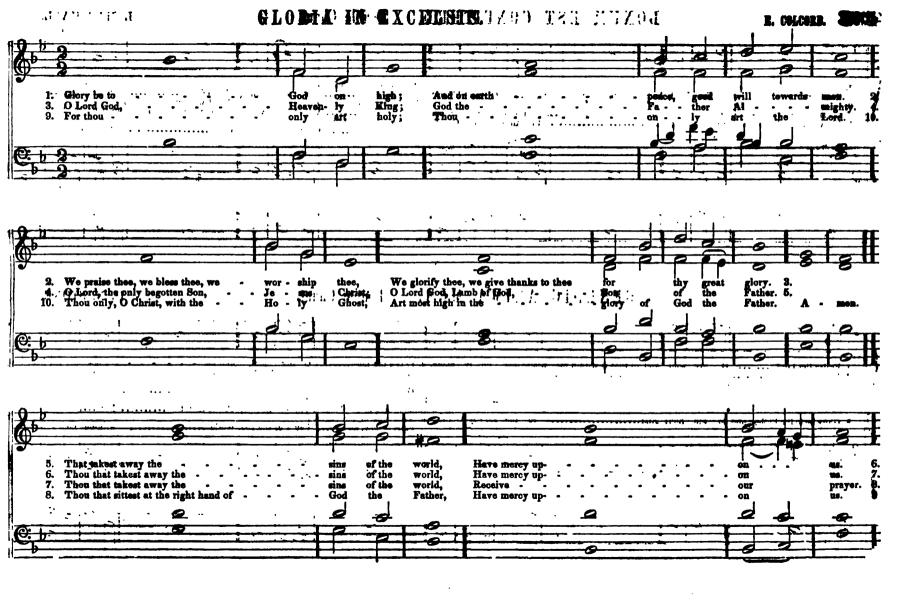






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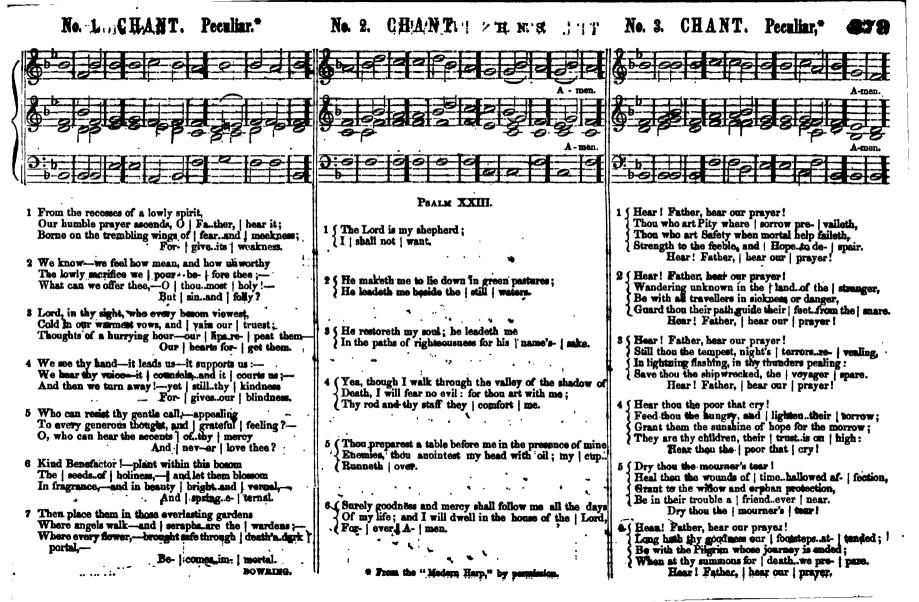


BONUM EST CONFPRENT. : Double Chang ... 1.11 L. MARSHALL 1. It is a good thing to give 2. To tell of thy loving ?
O most highest. kindness early...... in the morning, And of thy......truth in the night.. seeson. 3.

And I will rejoice in giv- ? thanks un - - to the Lord, And to sing praises unto thy name... a. For thou, Lord, hast And I will rejoice in giv- and I will rejoice in giv- and I will rejoice in giv- are the harp. made me glad...... thro' thy works; ing praise for the ope - are thought and A many and A many are the second and are the second are the secon S. Upon an instrument of ten strings, and up on the lute; Upon a loud instrument,...and up 5. Glory be to the Father, and to the Son; And...... to ey - er shall be. World..... without end, A ning, is now, and.... BENEDIC ANIMA MEA. Double Chant. H. N. STONE. 1. Praise the Lord........ 0 my soul, And all that is within me praise his ho-ly name. 2. Praise the Lord....... 0 my soul, And for - - - - - get not all his benefits. 1 3. Who fergiveth...... all thy sin, And heal - eth all thine in-firmities 4. Who saveth thy life. from de-struction, And crowneth thee with mercy and lov-ing kindness 4. 5. O praise the Lord, ye an-) Ye that fulfil his command- ? gels of his, ye that ex - cel in strength, ments, and hearken un - to the voice of his word 6. O praise the Lord, all ye his hosts; Ye servants of...... his that do his pleasure ?. 7. O speak good of the Lord, all ye werks of his, in all places of his do-minion. Prese thou the.......... Lord.... O my soul. the Ho - ly Ghost. 9. As it was in the begin-8. Glory be to the Father, and to the Son; And..... ning, is now, and..... (ev - er shall be, World..... with-out end. A - mes.



BENEDIC ANIMA MEA. DAVID PAINE. Praise the Lord,
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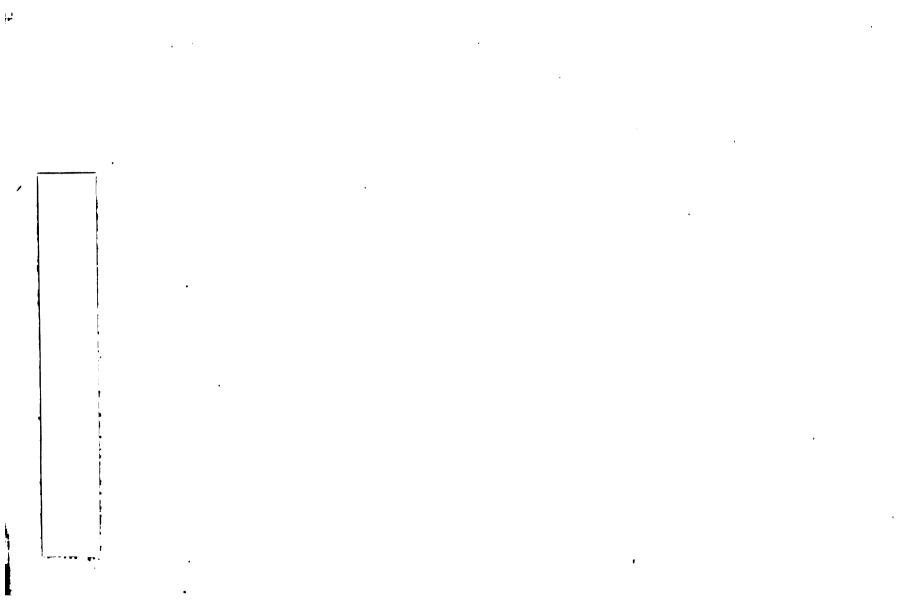
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